

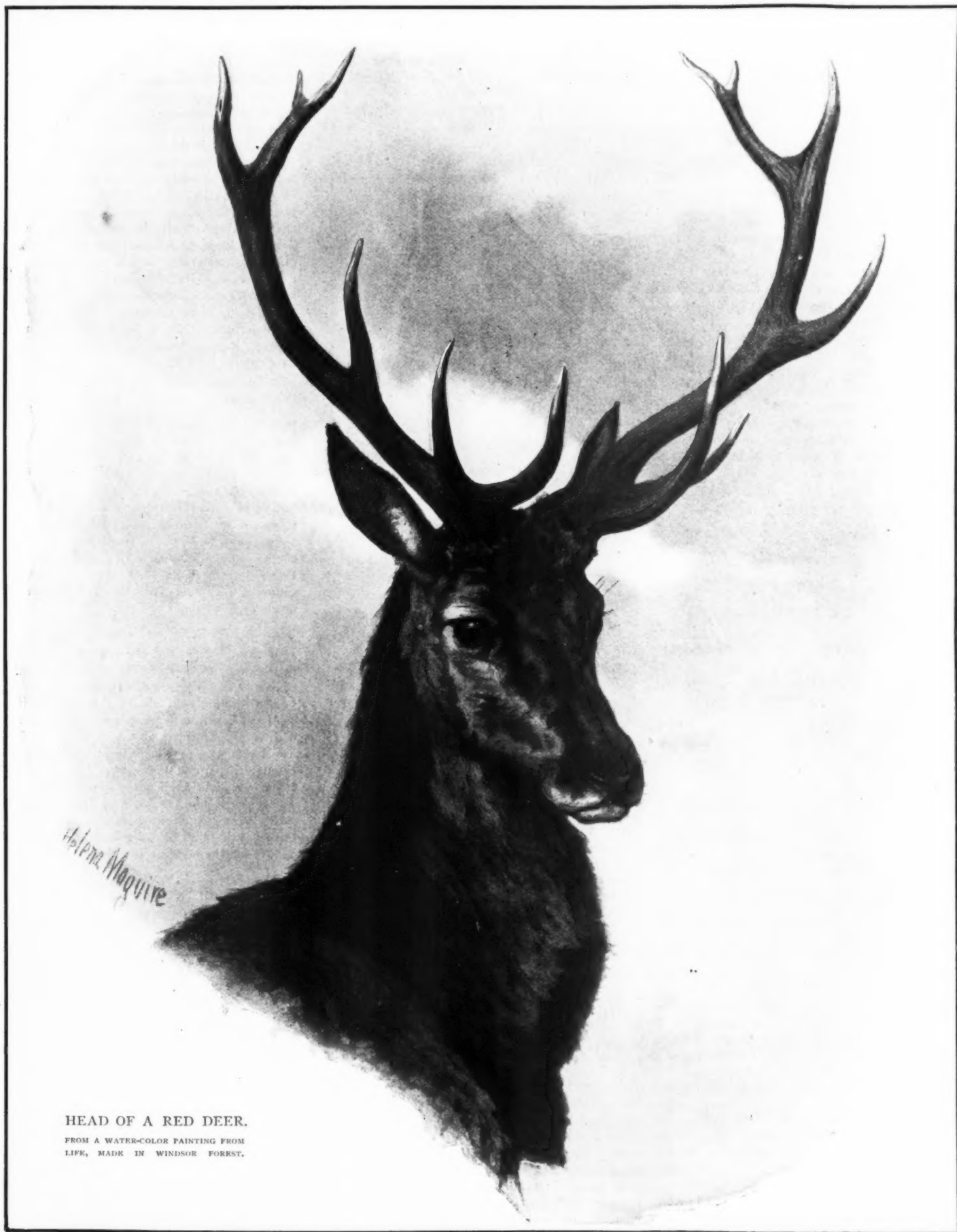
# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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{ WITH 10 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



HEAD OF A RED DEER.

FROM A WATER-COLOR PAINTING FROM  
LIFE, MADE IN WINDSOR FOREST.

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## MY NOTE-BOOK.

*Leonato.*—Are these things spoken or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
*—Much Ado About Nothing.*



ROTHER," said Miss Reynolds, "how happens it that we never meet with any pictures by Jervas the painter?" Sir Joshua replied very briskly, says Northcote, "Because they are all up in the garret." Jervas was a great man in his day and much belauded by Pope, who, like most of the poets who wrote about art, knew nothing about it. The paintings of Jervas have not yet been removed from "the garret," but no doubt they will be if they can be found, for the craze for old English pictures causes for the work of artists even inferior to Jervas. It is not surprising that there is a demand in this country for the work of such a poor painter as Sir Godfrey Kneller, because there is a decided impression, I find, among a certain class of American connoisseurs that any painter with a "Sir" before his name must have been somebody remarkable. At the recent Brooklyn Loan Exhibition the newspapers reported with unctious, if not with accuracy, that "there were portraits by Sir Thomas Lawrence and Sir Anthony Van Dyke from the private (!) collection of Mr. Henry T. Chapman, Jr." The common possession of the title, you will notice, bridges the great gap of centuries and renown between the famous Fleming and the facile Englishman and makes them kin. Poor Raphael, Titian, Michael Angelo, and Turner were mere commoners; so it does not matter much, perhaps, that it is more difficult to acquire examples of their work. But there are still several English painters each with the "Sir" before his name who are yet to be exploited in this country—Sir Martin Shee and Sir John Gordon, for instance. I really do not understand why these worthy knights have been neglected, when canvases by Opie, Hudson, Zoffany, and even poor Hayman are to be found in the galleries of Fifth Avenue picture dealers.

EVER since what might be called the inaugural exhibition of "early English masters" in New York about two years ago at the Union League Club, when I ventured to differ from most of my contemporaries as to the merits of most of the examples shown on that occasion, I have reiterated the warning that the Turners, Constables, Gainsboroughs, Reynolds, Romneys, Hoppners, Raeburns, and Beechys brought to this country have been, with comparatively few exceptions, unrepresentative of those artists. Curiously enough, the standard of the "Lawrences" has been higher than is ordinarily maintained even in the London picture market; but perhaps that is not saying very much for that showy and usually meretricious painter.

ONE of the most agreeable specimens of his brush that I have seen is the life-size group, sold by Mr. Blakeslee to Mr. Joseph Jefferson, of four pretty children playing in a garden. The same dealer sold to Mr. C. Lambert a gorgeous portrait of a highly colored lady, glorious in purple velvet and rattling with jewels; she is seated, in a yellow draped crimson chair, in a park whose vivid green foliage is contrasted against a blazing sunset over a very blue mountain distance. Truly, a representative Lawrence! More so, by far, than the picture of two ladies, also recently acquired by Mr. Lambert—through Durand-Ruel. The latter is so much more dignified and refined in treatment than is usual with him, that one would be inclined to attribute it to another brush if, indeed, the costumes did not proclaim a period when no other Englishman than Lawrence could have been the painter of it. Lawrence left behind him a few fine portraits; but his trickiness in technique and lack of sincerity are evident even in his best work.

SOONER or later, the best of everything that can be procured for money is pretty sure to find its way to the United States, and in the case of paintings of the old English school, the movement seems now to be in full swing. Mr. Cornelius Vanderbilt's three splendid examples, noticed in another column, have been in New York for some time, although exhibited together only recently. Mr. J. Pierpont Morgan's recent acquisitions were touched on last month, particularly "The White

Horse" landscape by Constable, and the "Pig-a-back" (Mrs. Payne-Gallwey and child) by Reynolds. A tragic interest is added to the latter by the fact that a few years after this portrait was painted, the little boy was burned to death.

MR. MORGAN'S two Gainsborough portraits should be more fully described than they were last month. The "Lady Gideon" (whose husband was afterward created Lord Eardley) is a large canvas (84x58 in.), showing the lady full length, amid landscape surroundings, in a blue silk robe, the end thrown over her left arm, a white satin skirt, and, around her waist, a gold-figured scarf. In her right hand, which hangs down, she holds a flower. "Miss Willoughby" (49x39 in.) is a three-quarter figure, seated in a landscape and looking out of the canvas. She wears a blue low-cut dress, a large straw hat with blue ribbon, and around her waist a yellow scarf. Her hair falls over her shoulders in ringlets, and she holds a flower in her right hand. The Romney is an unfinished oval picture (32½x24½ in.) of Emma Lyon, who, later, married Lord Hamilton.

ANOTHER Romney—also a seated figure of the future Lady Hamilton—arbitrarily christened "Daphné," is to



"KITTY FISHER." BY SIR JOSHUA REYNOLDS.

(SEE "MY NOTE-BOOK.")

be seen at The Metropolitan Museum of Art, to which it has been lent, with some other English pictures, by Mr. Hearn. The canvas is coarse enough to be bagging cloth; the paint is loaded on heavily and with little skill in the draperies; but in the treatment of the carnations the execution is smooth and the coloration generally is very agreeable. An excellent mezzotint of the picture, published by Boussod, Valadon & Co., shows how well it lends itself to reproduction in black and white. Besides the Romney, Mr. Hearn lends two small landscape studies by Constable, one of which (misnamed a "View of Salisbury Plain") is a characteristic example of vigorous palette-knife work; and, by the same artist, an interesting portrait suggestive of the influence of Franz Hals—probably an early effort.

SOME of the most distinguished old English paintings yet seen in this country are likely to come here through the dispersion of the great collection of the late James Price, which is to be sold at Christie's while this issue of *The Art Amateur* is in the press. Mr. Agnew has sent over an agent to secure bids from American collectors, and all the principal New York dealers have commissions to buy under certain conditions. Let me note some of the pictures:

TURNER: No. 61—"A Dream of Italy" (33½x46½), a beautiful poetical composition, in his late manner; Nos. 62 and 63—

"Going to the Ball" and "Returning from the Ball" (each 24x36), water-views at San Martino, Venice; No. 64—"Mortlake" (35x47), said to be a superb example of the master's "middle period," showing a brilliant effect of light, being a view, looking down the Thames from the garden of a house, which is seen to the right of the picture; No. 65—"Helvoetsluis: City of Utrecht, with a Man-of-war Going to Sea," showing an agitated sea; No. 66—"The Val d'Aosta" (36½x47½), a sketch, vague in composition, but very fine in color.

If these seven paintings are in good condition, it would not surprise me if they brought over \$150,000.

THE Gainsboroughs include the superb portraits of "Lady Mulgrave" (No. 70), "Mrs. Carr" (No. 72), "Lord Mountmorres" (No. 73), "Mrs. Buchanan McMillan" (No. 77), "Lady Clarges" (No. 78), "General Wolfe" (No. 75), and the very notable landscape and cattle "Repose" (No. 79) and "Evening" (No. 71). The finest of the Reynolds are the portraits of "The Hon. Mrs. Seymour-Damer" (No. 90); "Miss Kitty Fisher" (No. 87), a replica of the well-known example illustrated herewith—the chief variations being the addition of a chain and locket, and a curtain in the background; "Lady Melbourne" (No. 85) and "Mrs. Angelo" (No. 86). Hoppner is represented by "Lady Gordon" (No. 58) and "Lady Coote" (No. 59); Romney, by "Lady Urith Shore" (No. 80), "Miss Harriet Shore" (No. 81), and, of course, a "Lady Hamilton" (No. 82). There are portraits by Lawrence and Beechy, and landscapes and marines by Bonnington, Morland, Cotman (No. 68 is a very fine marine), "Old" Crome, Nasmyth, Stark, David Cox, and Müller. There are a few French pictures—notably a beautiful portrait (No. 45), by Vigée Le Brun, of "Madame Elizabeth," the unfortunate sister of Louis XVI.; and there is an alleged "Raphael," which it might have been wise to have omitted from the catalogue.

It is to be hoped that the managers of the second New York exhibition of "Portraits of Women"—in which, this time, children are to be included—will try to secure some of Mr. Morgan's Gainsboroughs, Reynolds, and Romneys, and that they will not forget that Mrs. William T. Blodgett is the owner of a famous Romney. Perhaps Mr. Walters would lend his "Strawberry Girl," by Reynolds, and Mr. Kohn (L. Crist Delmonico & Co.) the delightful painting by Sir John Millais, Bart., illustrated on the opposite page, should it still be in his possession. Probably "Ducklings" is the only characteristic child picture in this country from the brush of this most noted living English painter of children.

AFTER the depression produced by the tiresome iteration of the prosaic pictures of female nudity which characterizes the illustrated catalogues of the two Paris "Salon" exhibitions, I always turn for relief to the unconscious humor of the translations of the French titles. This year, the nudities abound as usual, but the English is not quite so original. While gratefully acknowledging the charm of "The Lying Woman," given, literally enough, for "La Femme Couchée," I can but recall such gems of the past as "An Outrageous Sea" for "Mer Démonnée," "The Broken Pig" for "La Cruche Cassée," and the "Road of Milk" for "The Milky Way"—a picture representing the starry heavens.

A WRITER on *The Daily Telegraph* alludes depreciatingly to "impressionist and fleshly art" in relation to the recent London scandal, unaware, apparently, that the two terms describe phases of art expression radically different and opposed to each other. There have been plenty of jokes at the expense of the "impressionists," but it is something new to learn that immorality may lurk in a Manet homely bull-fighter or in a Manet iridescent haystack.

"MR. MARKS devotes much of his space, this month, to an exposure of the so-called 'old masters' that are imposed upon ignorant and credulous buyers, especially in this country, where every man who is rich enough to buy pictures considers his judgment infallible and his taste irreproachable, the formula of his argument being: 'Why should I be able to buy pictures if I am not able to decide upon their merits?' Frank and yet friendly criticism, bold but absolutely impartial, like that which Mr. Marks gives us in *The Art Amateur*, saves buyers not only their dollars, but their self-esteem. Only a few weeks ago the Goldsmiths' Company decided that the majority of the articles sold as 'antique silver' by one of the oldest and most reputable firms in London were bogus. An examination by experts of the 'old masters' owned in this country would probably result in a similar



verdict. But in England such frauds are punishable by fines and imprisonment, while here they are regarded as shrewd dealing."—*Stephen Fiske, in The Spirit of the Times.*

It is not so much that the "old masters" usually sold to Americans are forgeries as that they are, comparatively speaking, worthless, because of their present poor condition or wrongful attribution. Genuine old pictures of some merit often are sold "for a mere song" at the London and Paris auction rooms. At the Fountaine sale at Christie's last summer, on the occasion when eleven thousand guineas were paid by Mr. Charles Wertheimer for a portrait group by Reynolds, and Mr. Agnew gave seventy-five hundred guineas for a single figure by the same painter, an alleged "Palma Vecchio" changed hands for a guinea, and a "Domenichino" for two guineas. These latter are of the sort of pictures that are often sold at two or three hundred per cent profit to our Western connoisseurs by irresponsible dealers. As a rule, these itinerants have no established place of business. They fatten on the credulity and ignorance of certain rich men in a given city, and then they go elsewhere, where they are not known. Sometimes, after they have become very prosperous, they make an effort to seem respectable, and to belong to the guild of recognized picture-dealers. With this view a few of them have opened handsome "galleries" in leading thoroughfares. One lately so established himself in Chicago, taking the show-rooms occupied during The World's Fair by a firm of reputable dealers.

PROBABLY nothing less than the present furore for last century English pictures would have brought to light simultaneously four pictures of "The Strawberry Girl," by Reynolds. Last month the well-known canvas of that name in the Sir Richard Wallace collection was illustrated in "My Note-Book," and compared with the painting lately sold to Mr. Walters by Durand-Ruel. Since then the Duchess of Montrose's replica has been sold at Christie's for £220 10s., and still another replica, "belonging to the Marquis of Lansdowne," has appeared at the Grafton Gallery, in the "Fair Children" exhibition. A London correspondent says that the last named is "a very feeble picture, and its authenticity would surely be questioned if it were in other hands." Having recently seen again the Wallace picture, and knowing the Walters one, he adds that he considers the latter "at least as fine in quality" as the painting in Hertford House.

WRITING of the Lyne Stephens collection in advance of the recent auction at Christie's, he says:

"There are but few good pictures, among which is a fine Watteau which should bring a large price, and the superb Velasquez, portrait of the 'Infanta Maria Theresa,' which was No. 127 in the catalogue of the Duke de Morny's collection (sold in 1865), when it brought 51,000 francs. There were two other pictures attributed to Velasquez, one of which is justly considered a copy, the other a poor replica. One of the finest paintings was a Troyon, 'Garde-Chasse et Trois Chiens.'"

The result of the sale shows that only \$4040 was paid for "The Infanta," which is described as "a very triumph in portraiture, . . . a stately, dignified little lady, notwithstanding the curiously crimped hair, like a wig, and the distended black velvet dress of that 'hoop' period. The little pet dog curled up in the chair, shrinking from the hand that rests upon it, repeats the color scheme, and gives an extraordinary naturalness to the portrait." On the other hand, the so-called portrait of Philip IV.—doubtless the one pronounced "a copy"—was degraded from its old-time standing; in 1865 it was sold for \$14,200, and now it goes for only \$2045. The Watteau brought, the large, but not phenomenal price, \$17,585, while Murillo's "Faith Presenting the Eucharist," described as a companion to "The Immaculate Conception" in The Louvre—the latter cost the French Government \$123,000—brought only \$12,235; Murillo's "Joseph and the Infant Jesus" went for \$4985; the Troyon for \$14,960. The highest figures were reached

with Nattier's "Lady of the Court of Louis XV.," at \$20,475. Other prices were as follows:

"A. Cuyp's 'Prince of Orange Starting for the Chase,' \$10,500 (in 1848 the price was \$2780); I. van Ostade's 'Village Inn,' \$8715; Terburg's 'Gentleman Courting a Lady,' \$10,235; Vigée's Le Brun's portrait of a lady, \$13,160; two illustrations of La Fontaine, by Lancret, 'Niçaise,' \$6825, and 'Les Deux Amis,' \$5510; Greuze, 'A Young Girl Praying,' \$2940, and a 'Girl in Pink,' \$3725, two companion pictures by J. B. Pater, 'The Swing' and 'The Dance,' \$4040 each."

A FEW pieces of the beautiful ancient iridescent glass, such as is found in the tombs of Greece and Asia Minor, are generally to be seen nowadays in the cabinet of a collector of Oriental porcelains; for the delicate "tear bottles" and similar pearly hued little vessels look well in such company. The buyer must be on his guard, however, lest Greek or Roman glass be sold to him for the more highly prized and much more highly priced old glass of Phœnicia. But he runs a greater risk than



"DUCKLINGS." FROM THE PAINTING BY SIR JOHN MILLAIS, BART., R. A.

(SEE "MY NOTE-BOOK.")

this. Clever counterfeits have appeared in the market. A lot of Phœnician glass recently imported to New York turned out to be wholly fraudulent so far as the iridescence was concerned. The plan adopted by the "fakirs" was to take a piece of old glass without iridescence, and therefore almost valueless, and having treated the inside with colorless mucilage, shake over this "tacky" surface a powder of finely crushed metallic beads. A little earth was then rubbed over to hide the evidence of the trick, and to give the necessary look of antiquity.

THE report comes to me from London that Prince Poniatowski, descendant of the last King of Poland—perhaps better known in the United States as brother-in-law of Mr. Charles Crocker—is threatened with a libel suit by Mr. Sedelmeyer for something that he has printed in his new journal disputing the provenance of the "Vandyck" lately offered for sale in New York by The American Art Association. As the journal itself has not come to hand, I cannot state more definitely the "casus belli."

MONTAGUE MARKS.

#### A NOTABLE GROUP OF PAINTINGS.

TWO fine Turners and the excellent specimen of Constable's landscape work belonging to Mr. Cornelius Vanderbilt were seen to great advantage during the closing days of the Loan Exhibition at the Avery Galleries, their effect not being interfered with by other pictures. They formed a group by themselves, the Constable in the middle. This large painting of the ruins of "Hadleigh Castle," placed on a rocky height over a broad, flat, marshy country, mingling with the sea at the horizon, has darkened considerably since it was painted, yet not so much but that the spectator feels the correctness of the cast shadows thrown by towers and rocks down the slope of the hill, a bit of close study which redeems much that is conventional in the picture. But though Constable carried on perhaps unconsciously the traditions received by him, he put a new feeling and a generalized knowledge of nature into everything that

he did. And though Turner added immensely to the number of particulars noted by former painters, he too, recombined mentally what he had observed, and did not attempt to paint the actual aspect at a given moment of a given locality. Toward this latter end the French landscape painting of the latter three quarters of the century, which took its cue originally from Constable, has consistently tended; but it seems probable that the movement has reached its term in the work of Claude Monet, and that the effort must now, again, be toward synthetic and ideal painting. If such proves to be the case, our painters must not only try to hold on to all the new facts acquired by the French Realists and Impressionists, but must learn to combine them and compare with them pictures as ideal as Turner's. In the "Grand Canal" the composition is confined to the sky and the arrangement of the gaudily decked vessels that occupy the middle of the water-way. It must be remembered that Turner's taste was by no means infallible. He was a cockney of genius, but still a cockney, and his "arrangements," when due to will and not to imagination, are often showy and theatrical. In the "Grand Canal" the architecture is, we believe, nearly exact; the fine blue and white sky looks like a transcript from nature, but is very effective; but the vessels, with their colored sails and flags, are only an excellent piece of stage scenery on the scale of an easel picture. The "Boulogne Harbor" is a much more powerful picture. A high sea is running in between the two jetties, and a squall of wind and rain has struck the harbor, passing across from left to right. Two fishing boats are laboring in the rough sea, one well within the harbor, the other in some danger of being dashed against the farther jetty, the end of which is obscured by the rain. In the distance appear the low buildings of the town, with here and there a spire or a tower rising above the roofs. The sky is the finest portion of the composition.

The curtain of rain-cloud extends from the foreground to the extreme distance on the right as accurately foreshortened as though it had been a solid mass. In the centre is a mass of more distant white clouds, which, breaking a little at the left, show a few small patches of pale blue. It were easy to show, by bringing the pictures together, that several of the great French landscape painters have excelled even this splendid picture, in representing truthfully the general aspect of a passing phase of nature; but none of them has combined so many distinct elements in the one general impression. We can readily believe that our landscape painters may yet revert to Turner as to the greatest master in their art. The "Grand Canal" and the "Hadleigh Castle" have belonged to the Earl of Dudley's collection. The "Grand Canal" is very well preserved, being almost all solid painting. The glazes under the left-hand jetty in the "Boulogne Harbor" have darkened; but it is not an important passage. The picture is mainly palette-knife work, with slight glazes and scumblings, and doubtless owes its exceptionally fine condition to this solid under painting, which bears up the glazes,

## THE "OLD" SALON FOR 1895.



HERE is the usual contrast between the two Salons—the sombre tone of the "new" Salon in the Champ de Mars, the gay tone of the "old" in the Champs Elysées.

The small number of exhibits allowed each painter permits of infinite variety, and if it gives space to much that is strange, it at least precludes monotony, for every style is represented, from miracle-working saints to life-size bulldogs lapping blood in shambles. The committee has been most catholic in its tastes and lenient in hanging.

Large decorative panels are numerous. The other cities of France are following Paris in providing mural decorations for their respective City Halls. There are two for Toulouse, the more important being Jean Paul Laurens' "La Muraille," an episode in the history of the defence of Toulouse in 1218 against Simon de Montfort. It is a marvel of strong and solid drawing, there being measure and precision everywhere; the color is clear and sober, thinly laid on, and at a distance will have the effect of a fresco. The numerous figures are masterly in drawing. The second panel for Toulouse is "Poetic Inspiration," by Henri Martin; he also sends a frieze for the Hôtel de Ville at Paris called "Art and Thought." Winged figures draped in colored garments present palms to "Art" in the person of Jean Paul Laurens, and to "Thought," a gentleman in modern dress reclining in an arm-chair. The combination of the real and ideal produce their usual effect. The color is luminous and warm. Mr. Bonis sends a frieze for the same building, "Athletic Sports," in which the runners produce an excellent effect of movement against young trees along a river-side, and the group of wrestlers balancing the picture is well modelled. There are more huge panels for provincial towns, which look like country circus posters or enlarged and colored Kodak snap-shots, being so absolutely commonplace.

The religious pictures are mostly unsatisfactory. The exception is Hébert's "Le sommeil de l'enfant Jésus." Here we have fine drawing, delicious twilight softness, transparent shadows, and tender sentiment. The artistic feeling extends to the appropriate framing. Munkacsy's "Calvary" is tragic. The group of desolate women at the foot of the cross is strong and well colored. St. John's fair head against the cross stands out in relief. Mary Magdalen has the green drapery and tawny hair of Rubens' "Descent from the Cross." His second pictures, "The Strike," a group harangued by a man on a table, is a flat, gray-on-gray painting, without perspective, not such a picture as the artist has led us to expect from him.

Mr. Rochegrosse, whose canvas is usually large, sends a specimen of curiously minute work. It is a harem group in the style of Persian pen-painting and illuminated missal margins, in which there is daring pose, brilliant coloring, and infinite pains, and called "Twittering Birds"—"Babil d'Oiseaux." Mr. Henner has a finely executed profile of a middle-aged lady in mourning. The flesh and hair against the dull black drapery are a new evidence of the subtlety of the artist's brush. A "Wife of the Levite Ephraim" represents a rigid corpse lying on the ground, the ivory flesh tints contrasting with the velvety blackness of the background and the bit of gorgeous yellow brocade lightly thrown across the body. Jules Lefebvre's "Violetta" is a small but charming study in values. A sad profile, of purest lines, rises above a black shawl, close against a dark wall, against which the flesh tints stand out luminously, while the light strikes the reddish-gold hair. P. F. Lamy's "Jeunesse" is a plein-air nude. Drawing, flesh-tints, pose are charming. In his "Doña Maria de Padilla," Mr. Gervais has grouped an historical episode around a haughty beauty who is about to bathe in public before King Pedro the Cruel of Castile and his court. The chronicle says the latter showed their gallantry by drinking some of the water used. The chief figure is carefully modelled, the pose is graceful, the effect of the central group in full sunlight is striking, although the general coloring is somewhat harsh and loud.

Mr. Chalon's "Salomé" is a new variation on the well-worn theme. A dazzlingly white Salomé, in a pale green transparent robe, which shows more of her body than it covers, is seated under a fig-tree, which throws strong patches of purple shadow on her limbs, the mar-

ble flooring of the court, her Ethiopian slave, the spilt blood and head and trunk of John the Baptist. The note of indifference is marked by the smiling girl's driving away a flock of white doves, while she bites a glowing pomegranate. The light and shade effects are very striking.

Mr. Herkomer's "Toute Belle et toute pure" is a beautifully drawn woman standing under spreading foliage near a spring. It is chaste in arrangement and expression, but parts of the body have disagreeable yellowish tints.

Genre pictures abound; they are no longer inane cabinet pictures, but human poems, full of feeling, pity, and a loving study of humanity. The Belgian painters lead in this field. Mr. Struys' "Visiting the Sick" is rich in color, strong in expression and characterization, true to life, and, alas! to death. Mr. de Smeth's "Consultation at the Lawyer's" is based on excellent observation and a fine study of light. Mr. Dierickx' "Smoking-Room in the Asylum for Old Men at Antwerp" is on a line with these. The French painters seem to sympathize with the suffering, and send touching scenes from daily life. Among them are Mr. Troucy's "Poor People Waiting for Alms at the Mairie" and Mr. Zwiller's "Modelling Lesson in an Asylum for the Blind." Two plein-air pictures touch this sympathetic tone. Mr. Seydet's "Heure de la Soupe à la porte d'une Caserne," and Mr. de Schryver's "Vegetable Vendor," which would deserve a detailed description, for they are radiant with truth and earnestness.

Walter MacEwen's "Dutch Family" is a genuinely good picture in every respect. Louis Loeb's "Réveuse" is delightful in pose, repose, and soft coloring; Mr. Boggs sends an interesting "Place de l'Etoile" and a characteristically good marine; F. A. Bridgman takes us to Algiers, as usual, and treats us to good sunset and evening effects. Mr. Du Mond's "Clotilde" is an archaeological picture of the Burgundian princess coming over a fearful road to meet King Clovis. Miss Elizabeth Gardner's "David, the Shepherd," is the true brother of all her other children, and bears, as usual, the Bouguereau stamp of paternity.

Walter Gay's "Seville Cigarette Factory" is an admirably truthful picture of real life studied on the spot, not like "The Laird of Cockpen's" Toreadors—vide "Trilby." Mrs. Newman has two pictures, "En pénitence" and "La neuraine," good in composition and execution.

Mr. Tito Lessi's "Bibliophiles" has been a labor of love; it is wonderfully clever, exquisitely finished in detail with Meissonnier scrupulousness, and abounds in charming passages.

Among portraits, Détaillé's life-size equestrian portraits of the Prince of Wales and the Duke of Connaught reviewing Highlanders will take the foremost rank from its size and importance. Mr. Bonnat's portrait of Mr. Faure, the President of the Republic, needs no comment either. Marcel Baschet's portrait of Ambroise Thomas commands the greatest admiration, and Aimé Morot's two portraits are appreciated for their life-likeness even by those who cannot see their artistic merits and the art which conceals art.

Mr. Orchardson's portrait of Sir James Thornton, and his picture of Madame Récamier surrounded by the celebrated men of her time, all portraits, are deserving of great praise.

Paul Dubois' portrait of a gray-haired lady in black with fur-trimmed cloak is strikingly fine; Miss K. Morgan's portrait of Theodore Tilton is a characteristic likeness, and bears the impress of originality.

Mr. Roybet's large canvas, "La Sarabande," has all the witchery of grays so unmistakably connected with this artist—two quaint little children dancing to the mandolin of a cavalier, while a sympathetic lady looks on. The costumes, accessories and staircase of the baronial hall are equal to the master's best examples. Mr. Pille's "Strategists," an episode of the Thirty Years' War, is very good; figures, foreground and architecture are all well balanced.

Mr. Gérôme's gorgeous "Prayer in Mosque" at Cairo is characteristic. His "Truth at the Bottom of a Well" is a strange composition; the light seems to radiate from a round mirror in mid-air—the rays are bright green, and reflected from the cold gray stone walls they fall on Truth, lying face downward, and make her flesh look livid, but more purple than blue.

Ridgway Knight's "Aubépine" is a graceful peasant girl gathering hawthorn blossoms. Henry Bacon's "Ma Voisine" is in a garden of hollyhocks.

Still-life is represented by Desgoffe with some superb coloring, and Rouby's "Après le Nettoyage," in which brass and copper gleam and light dances as on Vollon's canvas.

Among military painters, Mr. Boutigny's "Revolt of Paris," a Napoleonic picture, and Maurice Orange's "Bonaparte in Egypt" attract the public by their size and the connoisseurs by their merit.

As for landscapes, there are some very agreeable ones. Mr. Gagliardini's two Provençal pictures are delightful in color, "High Noon" and a "Rosy Dawn." Didier-Pouget's "Last Rays" and "Early Morning" have all the glorious tints of Pyrenean scenery. Jules Breton's "Gleaners" have lost none of the charm of their predecessors. W. L. Picknell's "Morning on the Loing" shows no falling off in the steady advance we always note in the work of this talented painter. Both for landscape with animals, Mr. Bisbing's "White Cows" and Mr. Van der Meulen's dogs deserve special mention. Mr. Nozal's "Lande d'Or," bought by the State, is an earnest and poetic work of great merit.

The sculpture exhibited this year in more than usually lofty in tone. There are four statues of Joan of Arc, showing how the artist becomes the reflex of the national mind. Paul Dubois sends an equestrian representation, Mr. Mercié, a peasant maid, Mr. Lanson, a wounded Joan, and Mr. Allouard, a victorious heroine. The first is unquestionably the grandest in all respects. Mr. Bartholdi's "Switzerland Succoring Strasburg" in 1870 is a simple and severe work of art. Mr. Talquière's "La Rochejaquelein" is a masterpiece in spite of the drawback of a high felt hat and a long overcoat. It is noble to the point of idealism. Mr. Clausade sends a wonderful study of muscular effort in his "Sand-Digger," and Mr. Fremiet's "Orang-outang and Borneo Savage" is, though admirable as technique, painfully realistic through the slight tinge of red about the wounds. Among the seven hundred and sixty-five numbers of sculpture, there are the usual patriotic, poetic, and portrait marbles and bronzes, but they are varied, animated, and show that France has not lost her supremacy in the plastic arts. Mr. MacMonnies exhibits his model for the "Shakespeare" for the National Library at Washington. B. F.

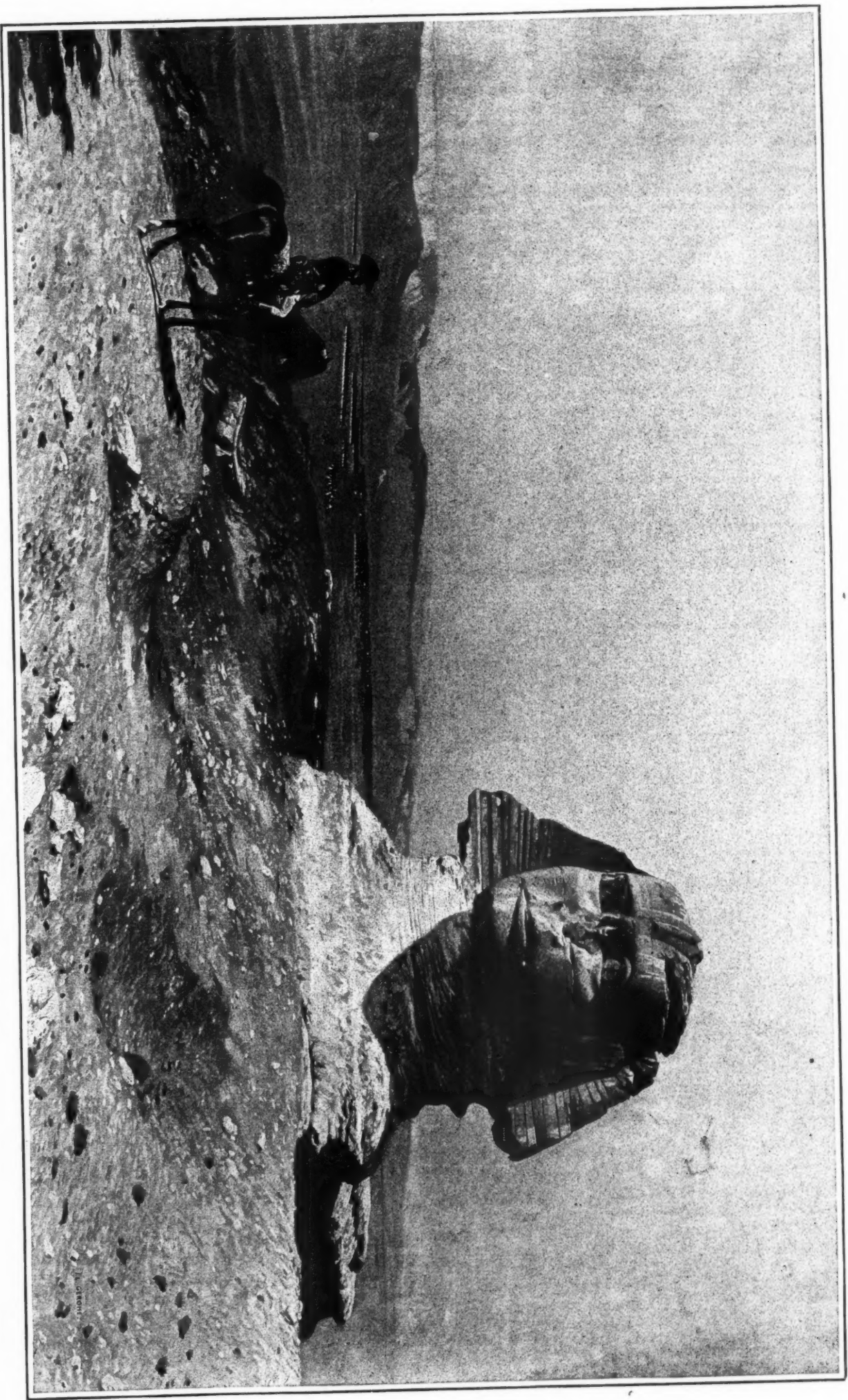
It is odd that, while the illustrated magazines have been straining every nerve to present the pictures, old or new, relating to the life of Napoleon, they have omitted to show "Edipus," the famous painting by Gérôme of Napoleon in Egypt at the foot of the Sphinx, whom he seems to be questioning. The general's staff has retired, and in the silence of the desert the ancient and modern sphinxes stand face to face.

PERHAPS the suggestions, made through these columns last winter, as to the propriety of the Government taking steps to fill the gaps in the portrait gallery of Presidents, at Washington, may lead to something being done in the matter—indirectly, at least. Professor Percy Ives recently obtained sittings from Mr. Cleveland, and Mr. Eastman Johnson is finishing a portrait of Mr. Harrison. It is true that neither the portrait of the President nor that of his predecessor in office is intended to become the property of the nation. But it may reasonably be hoped that if these pictures turn out successfully, Congress will commission Professor Ives and Mr. Eastman Johnson to furnish replicas for the Capitol.

MR. FRANK FOWLER has recently been busy painting portraits of New York notables. He has just completed one of ex-Governor Roswell P. Flower for the State House at Albany, and is now at work on one of Archbishop Corrigan in full canonicals, a commission from The Catholic Club.

"TRACING paper artists" is what The New York Sun calls the rather numerous class of "art pirates who are in the business of appropriating the work of other men and foisting it off on publishers as their own. Sometimes they boldly take an entire picture and dispose of it without taking the trouble to alter a single line; but the most expert among them consider it better form to produce a composite picture, made up of figures taken from two or more originals, and deftly arranged by themselves in an effective group." It is not a very experienced art editor who does not detect at once a fraud of this sort. The ear-marks almost invariably appear in the poor drawing of the accessories of the picture, which it is hardly possible to steal altogether.





"EDIPUS" (NAPOLEON IN EGYPT). FROM THE PAINTING BY JEAN-LÉON GÉRÔME.

ROBERT J. WICKENDEN.



HIS versatile artist, whose exhibition at Kerpel's gallery of paintings, etchings, and lithographs we noticed some months ago, and some of whose works we have re-

produced in this number of The Art Amateur, is the author of a slender volume of verse, which expresses in words the sentiments that he aims to convey in his pictures. "If verse has occasionally amused me," he says in his short preface, "painting has been my more constant companion, and to arrive at poetry in both is my hope and aim." What this means we see more clearly if we compare with his picture of "The Harvest Moon" his verses "Hail! Cynthia, Queen," addressed to the luminary, whose spreading, silvery zones seem to him to fill the night with rest for the tired world, and with "The Shepherd Boy" the little poem "A Twilight Pastoral." We do not know that these verses were meant to recall or in any way to refer to these pictures, but they seem to us to repeat their sentiment and to hint at their inner meaning. Yet it can no more be said that the pictures are of a literary cast than that the poems are pictorial. There is no attempt in the latter to do more than suggest by a few well-chosen phrases the general aspect of the scene, nor in the former to do more than put before us forms and gradations which of themselves call up those ideas of mystery, tranquillity, and universal harmony associated by everybody with evening and moonlight. This art of Mr. Wickenden's is very different from that which accumulates epithets in the vain attempt to describe exhaustively what might be rendered far more adequately with a few strokes of the brush; and from that, on the other hand, which attempts to paint the unpaintable. But the poet is commissioned to bring together what the formalist would keep asunder, and this he does without transcending the limits of his art.

The "Harvest Moon" (awarded an honorable mention at the Salon of 1894) is remarkable among modern lithographs for the tender gradation of light in the sky and the softness and transparency of the shadows, in which we perceive the forms of the shocks of reaped and bound grain, and the reapers preparing to go home after their long day's work. The scene is simply presented without exaggeration or emphasis, and is not overcharged with meaning. The painting "The End of the Day," which we give this month as one of our color plates, is, again, full of the poetry that inheres in the tender grays and greens and the exquisite skies of the spring at its best. Every one has felt this poetic influence of hours and seasons, and every one that has the painter's eye knows that it is largely bound up with harmonies of form and color; but these are so subtle, so deli-

cate, that few have been able to reproduce them. But several of our younger painters seem inclined to make the attempt, and this artist's notable success will, we hope, encourage them to persevere. Mr. Wickenden, we may add, is a young Englishman whose



ROBERT J. WICKENDEN. DRAWN BY HIMSELF.

artistic training has been acquired mainly in the Paris schools. His home is at Auvers on the Oise.

## IMPORTANCE OF DRAWING IN EDUCATION.

THE important place which drawing holds in the schools of Germany has greatly impressed the United

States Consul at Chemnitz. In a communication on the subject to the State Department, after remarking

that drawing is the beginning and end of all technical education, he says:

"A good knowledge of drawing makes a boy more useful to his employer than any other branch. It is believed here that to be able to make or build anything, one must be able first to draw it. Then, again, a drawing mechanic can carry home exact ideas of things seen. It is the custom not only in Chemnitz, but in every city I have visited on the Continent, and more especially in Germany, to send out trained draughtsmen to exhibitions and fairs for the purpose of copying designs, new machines, etc. How well they have done their work is seen in the manufactures of Aix la Chapelle, Crefeld, Plauen, Leipsic, Chemnitz, Frankfurt, and Berlin.

"The importance of this study may be seen in the many hours devoted to it from the kindergarten to the university. No other study in technical schools gets so many hours or more careful instruction. In day schools, evening schools, and Sunday schools it is the same thing—drawing! drawing! drawing! It is an aid rather than an injury to the memory. It trains the mind as well as the eye. It is as great an aid to the reasoning powers as is logic or mathematics. It is the very essence of both. One is always dealing with relations, making comparisons, seeking exactness. Besides all this, a sense of the harmonious and of the beautiful is developed.

"What I want to point out is its practical value. The agents of houses in the United States, who haunted the halls of sale in Roubaix, Lyons, and Troyes ten or twenty years ago now come to Chemnitz, Plauen, Crefeld, Gera, and Glauchau. It was formerly four weeks in Lyons or Troyes, and one or two days at Chemnitz, Crefeld, or Plauen. Now it is four weeks here and days in the French textile centres. I do not say that this remarkable change is entirely due to drawing and designing, but I do claim that a very large part of it is. Nor am I alone in my belief that drawing may be an excellent substitute for logic and mathematics, for I found, after I had begun this report, books published in Germany containing the same ideas.

"I always find technical teachers enthusiastic over the subject. I know what opinions manufacturers hold in regard to it; I know how eagerly the creations of French fancy (fantasie) and imagination are copied here and made cheaper than in France and sold all over the world. With a wider development of this art, Germany will not need to go to France for ideas. With the power to put down on paper the myriad forms found in the forests and fields, to make combinations, to depict things seen by the mind's eye, will come novelties and perfect independence."



"THE SHEPHERD BOY." ORIGINAL LITHOGRAPH BY ROBERT J. WICKENDEN.

States Consul at Chemnitz. In a communication on the subject to the State Department, after remarking

ILLUSTRATORS often use Chinese white to lighten a dark tone or to take out a high light.





"THE HARVEST MOON." ORIGINAL LITHOGRAPH BY ROBERT J. WICKENDEN.

## HINTS ABOUT SKETCHING.



CLEVER artist, it sometimes happens, cannot sketch—that is to say, jot down rapidly and correctly the leading traits of some object seen or some composition imagined. But for the amateur it is often sufficient to make a good sketch, and it is always useful, even when he

intends to carry the work to completion. The fact that the sketch is an abstract of a picture implies that there may be as many modes of sketching as there are qualities that may be separately rendered. We may have a sketch for masses, for details, for form, for color, for construction, for effect, for values, for line, for light and shade, and so on, and it may be said that every kind of subject requires its own mode of sketching, and that every artistic temperament shows itself in the sort of sketches that its owner produces. Some hints as to the variety of means used by different artists and the purposes for which they are used cannot but prove of value to the readers of *The Art Amateur*. It is hoped that each may find in the following notes something that will aid him in noting down quickly and correctly those aspects of his favorite subjects that particularly engage his attention.

The first thing necessary in preparing for a season's sketching is to examine one's tools, and these will vary according to the work proposed to be done. They may be merely a sketching block and lead-pencil for quick notes in outline, or may include pastels for the addition of color, or a box of water-colors or oil paints with brushes, camp-stool, umbrella and all the other paraphernalia of an artist in the field, if it is intended at times to make a thorough study. To begin with the simplest outfit—that for sketches in lead-pencil—we would counsel the use of BB and HB, the latter for outlining and the palest shading, the former for heavy masses of shade, rough outlines, and the more vigorous blacks. They may both be used in the same sketch, or they may be used separately, the first for sketches of effect, the second for sketches of detail. We would, however, advise the sketcher, once for all, not to make two such sketches of the same object of equal importance. One should be distinctly a mere explanation of the other. Thus the sketch of detail may indicate what is contained in the rough masses of the more important study of effect, or the sketch of effect may present in a more striking way the contrasts of light and shade or color that are merely indicated in the detail study. Remember that if each sketch is carried as far as the other they will tend to confuse the memory rather than to help it afterward.

For erasing pencil marks, as it is difficult to take fresh bread into the country for the purpose, one should have an india-rubber eraser. A bit of raw rubber will also be of service to lighten the tone of a passage without erasing it, and to take out the first faint scratches with which a subject is indicated without wearing the surface of the paper.

When decision and vigor both are desired in a very quick sketch, pen and ink are the best means to use, especially as the sketcher may at will add a few washes of india ink or of chinese white or both without running any risk of destroying the harmony of his sketch. Two or three quill pens should be carried: a fresh nib for sharp, clean lines and details, a worn one for broad, dark markings, and an additional pen

is needed if white is to be used. The feather ends of the quills may be used as brushes. They may be cut to a variety of shapes, and for sketching are in some respects superior to the best sables. Their main advantage is that the artists can change at will from the pen point to the brush point, and from that to very broad washes laid with the edge of the feather. Their disadvantage when thus used is that it is extremely difficult to lay a very even tint, but this hardly counts in sketching from nature. The counsel already given as to pencil drawing applies also to this pen-work. One kind of effect and one mode of execution should dominate. Whether he make a series of sketches or a single sketch, the artist should decide on securing, for example, light and shade, with some indications of form, or form with some added notes of light and shade, otherwise he will find himself led to give a good deal to the production of probably an inharmonious and confusing piece of work.

If the object of the sketches is merely to produce small pen or pencil memoranda, a camp-stool and umbrella are needless luggage. The shade of a tree, or rock, or building, is usually to be had, or, if not, the sketcher can hold his small sketching-block in his own shadow. And it is better in that case to sketch standing than to encumber one's self with a camp-stool. But in the first two or three trips subjects will very likely be discovered which will tempt the sketcher to more thorough work, and when a whole afternoon is given to one subject, the convenience of the camp-stool is indisputable. That in the shape of a tripod is the best. The seat can be taken off and can be rolled up and carried in a pocket, and the legs come together in the form of a short club, which may serve on occasion to inspire respect in tramps that the sketcher may fall in with. For the umbrella, gray cloth is the best, and to be of much use it should have a universal joint, so that it may be inclined in any direction as the sun changes. The umbrella is, however, a great encumbrance, and except for regular studies in places where natural shade is not to be had, it is well to try what can be done without it. One's coat hung on a forked branch will often serve as an efficient screen. For studies of form, a gray day or twilight may be chosen, when no umbrella is needed, and if the study be one in which direct sunlight plays an important part, any sort of a temporary screen should answer, for when the light changes so much as to bring sunlight where there was shadow, the effect that one is copying has changed in character, and it is time to discontinue the sketch.

It is true, in a sense, that "there is no line in nature," but the line offers the quickest means of noting down the most important facts—those of form. In quick sketching, nothing will replace the use of the point,

while in more studied work it is still extremely useful. This is a reason the more why the sketcher should begin with pen and ink, or lead-pencil even, if he is more inclined to the complete study of effects, such as can be best made in charcoal. In sketching with the point, the first thing to do is to very lightly indicate the ensemble; that is to say, put down a few faint lines to bound the whole of the subject, or show, at least, where the principal parts of it are to come on the paper. This is of very great importance. The sketching of animals in motion, clouds, ships under sail, and many other things can never go much further. To neglect mapping out the ensemble is also to run the risk of being carried beyond the limits of the sketch-block. You begin with some interesting object on a scale so large that you find as you go on that you have no room for the other objects that you intended to include in your sketch. The position of the principal objects or parts being lightly indicated, the next thing to do is to test their relative distances and proportions. Beginners are too apt to omit even this necessary precaution. It is a fact that one cannot without much practice make absolutely sure of proportions, for one cannot measure everything, and the means that can be used in sketching are rather rough. But that is no reason for failing altogether to attend to this important matter. Much of the difficulty experienced by novices is easily avoidable. They try to take in so much of the scene that it cannot be perceived at the same glance. Hence their ensemble is an artificial one, and to render it properly it is requisite that the draughtsman imagine himself so placed that the objects might be fully seen at one and the same time. To do this requires considerable practical acquaintance with perspective, and some facility in composition. Such sketching is not for beginners. They should fix their eye upon some particular object, and take into their sketch only what can be clearly seen at the same time with that object. Having mapped out the subject so limited, it will be found easy to determine the main proportions by measuring with the pencil or pen, held out at arm's length. There are various means of simplifying even this simple process. One of the best has already been described in *The Art Amateur*. It is an empty frame or mat the size of the proposed sketch, on which a few strings or rubber bands can be disposed to follow the leading lines, and mark by their intersections the principal points of the subject. It is necessary to hold this in the one position with regard to the eye, while the strings are being adjusted. That done, the frame can be laid upon the drawing-block and the desired points can be marked with the pencil point. But the main thing is to accustom the eye to measuring distances. Such aids as this should, as a rule, be resorted to only as tests of the measurements taken by the eye.



"IN THE NOONDAY HEAT." PEN DRAWING BY L. G. DE BELLÉE.

IN this, as in all countries, an artist sketching is sure to become the object of a great deal of idle curiosity. If his skill and his means permit him to make a few studies such as the rural public can understand, after a few days he will be left alone. But the amateur who is not very sure of himself, and the sketcher who wishes merely to make a note of something which to the rustic mind is of no account, is likely to be pestered beyond endurance. Though we do not recommend it as a color, a bottle of prussian blue mixed rather thick may be found an effectual means of defence, for the artist may find that he has taken too much on his brush, and partially drying it by a sudden jerk may distribute it over his tormentors.



## DRAWING FOR REPRODUCTION.

## SKETCHING FROM NATURE IN PEN-AND-INK.

IN recent papers of this series we have analyzed the work of the masters of pen technique—Lynch, Du Maurier, Boutet de Monvel, Vierge, Raffaelli; now, during the pleasant summer weather the student must be anxious to experiment for himself, out-of-doors, and it is eminently proper that he should do so. Let him observe, however, that I say "experiment" advisedly; for his previous practice will not enable him to approach nature with confidence. It is one thing to copy, another to adapt and invent; and the last is what everybody must do in some degree when he works directly from nature, especially when his subject is a landscape and his medium pen and ink; for the medium is essentially simple, and landscape is always complex. Nor can the sketcher expect much help from teachers; no universal rules can be laid down for so broad a subject; no one style of technique can be made to answer in all cases; and it may now be well to observe nature in the mass, as composed of tones and values, and, again, to pay attention to some share of her endless detail, in studying which it becomes necessary to use outline freely. In fact, most good pen-men have used both line and masses of color in the same sketch and without following any definite plan, except that the line is oftenest used to advantage to express the character of various trees, or plants, or rocks; the mass of tint to express the general relations of the landscape, as in the sketches already published by Lalanne, Rousseau, Harnpignies, and other celebrated artists.

But the student will progress faster if he forces himself to be a little methodical. He may, on starting out for his day's sketching, determine to confine himself for the day to the use of tints, and to try to express everything that interests him by masses of parallel lines without any outline; or he may determine to use outline only; or he may consider in the face of each subject which method will best apply to it. Later, he may begin to use both line and mass freely, as occasion presents itself, in the same drawing; and he will then find that the preliminary work which we counsel will be of the very greatest assistance to him.

Let us suppose that, either before or after noon, and when there are well-marked shadows, he sits down to sketch a level bit of sunny road with a high bank and some well-grown trees upon it, casting their shadows down the bank and across the road or the field, according to the position of the sun. He will observe that the fields are darker than the road and than the sky, that the large masses of foliage are darker than the grass, and that the shadows are again strongly marked, whether they fall upon foliage, grass, or roadway. Here, then, is a scene which may be treated in masses of tint; but he should first carefully outline his subject in pencil, the shadows as well as the solid objects, perhaps filling in the shadows at the same time, the better to distinguish them. Then, the distribution of light and shade well observed, he will begin to distinguish mass from mass with the pen, using only parallel lines, and so that it will not be necessary to go over the work either with cross-hatching or with a pen outline. To distinguish the different values from one another, either one of two different methods may be fol-

lowed. The sketcher may keep his lines at the same distance apart throughout his sketch, and gain a darker or a lighter tone by varying the pressure upon the pen; or he may make use of the same thickness of line throughout, and vary his work by making his lines farther apart or closer together, as required; or both methods may be used; but, as before, it is best that the student should learn by practice all that can be done with each separately. A few studies of the same subject—say a white-walled house, the line of its eaves well marked by a cast shadow, with a background of dark trees—done in various ways, with lines of varying or of uniform thickness, with or without the use of pure outline, will prove very interesting, and will lead to mastery more surely than many irregular sketches.

After making a few of these simple sketches, the student may seek to remedy their obvious deficiencies by adding outlined detail and by cross-hatching where

lighter key than we did. We require of the draughtsman to take account of reflected lights, where some years ago we would be satisfied with a black blot; and the student, in making use of old examples, must remember that he should aim to work in a higher key. The darks in the drawing of "La Bièvre," for instance, occupy too much space. We feel that light must have reached everywhere, even in the shadows of the wooden buildings, and a good, modern pen-and-ink draughtsman would now represent those shadows with a tint instead of with a blot.

Pure outline in landscape is at once very difficult to use well, and very fascinating when successful. It is nearly true, as often stated, that there is "no outline in nature," even in the sense that there is no distinct and unbroken contour. Trees are not bounded by firm lines, nor are most rocks, nor, indeed, most other objects in a landscape; and, consequently, the method of working by masses of tone and value is the easiest and most natural for the student; but by a well-drawn and suggestive outline one can render more of what is most interesting in a subject in a short time than by any other way. The student is therefore advised, after he has made a drawing in masses, to trace it, making only a strong, firm outline, and trying to give in that one bounding line the character of the tree or rock or other object most prominent in his sketch. He may then attempt the same subject from nature, trying to keep his outline as simple as possible, yet not to lose any really important detail. This practice will have a great effect upon his usual work, for it will lead him to observe more closely the contours of objects, and he will learn to terminate his masses in a more natural way and to express much of natural form by their silhouette. We may mention again Vierge's drawing, in which he was dissatisfied with the effect of the dark masses of a pine-tree, and in a new drawing put in instead an orange-tree in outline. Obviously he could have made no such change if he had not often practised representing various sorts of trees in outline.

Let me add a few words about material. I recommend Bristol-board, pinned to a very light drawing board, or secured to a light piece of bookbinder's board or pasteboard by two rubber bands.

A good size is 12 x 14 inches. Liquid india ink and a rather fine but elastic pen are best; and for removing pencil marks, *soft*, burnt rubber, which does not smear nor abrade the surface of the paper.

ERNEST KNAUFFT.

THE accidents that may happen in fixing charcoal drawings are these: The fixative may be applied too abundantly, in which case it will run and show in streaks on the drawing; particles of the charcoal may resist it and other small particles may attach themselves to them, giving a rough granular texture, especially in the darks; the fixative may not be sufficiently strong to hold the charcoal, which will, in part, fall off with a great loss of brilliancy and of color. The general rule is to use strong fixative, and, if applied from the front, to cover the design lightly at first and go over it again and again very lightly, allowing the drawing to dry between each two coatings. If the fixative is applied from the back it must be done at once, and nothing but experience can insure a perfect result. Practice will give you confidence.



LA BIEVRE, NEAR PARIS. PEN SKETCH BY FRANCIS M. BOGGS.

needed to represent gradations too delicate to be given by the parallel-lined tint alone. When working for reproduction, the artist will usually bring his work to a condition of greater completeness in this way; but for exercise it is more profitable to work, day in and day out, in the simpler and more severe manner indicated above. Some discrimination must, however, be shown. It would hardly be reasonable to expect to give an equally good account of a Vermont marble quarry, with its sharp-cut masses of white stone, and a wet, dark, mossy, and worn rock on the Maine coast by the same means. The latter is a case in which many tones may be intensified in parts by cross-hatching, and the darker markings may be represented by blots of ink; while in the former case it will be well to rely on outline, masses of white, and pale gray tints. If the masses of shadow are put in before any of the outline, the student will be surprised to see how little outline is really needed. Pen technique, like that of painting, I may remark, has undergone a change of late years owing to the influence of the Impressionist school. We now see everything in a

## AMONG THE WILD FLOWERS.

III. — WATER-LILIES — BLACKBERRY BLOSSOMS —  
SNAP-DRAGON—BLACK-EYED SUSAN — WILD  
CARROT — WILD  
INDIGO BUSH.



OW, during July and August, is the time for the artist to gather material for studies in color or in black and white on every hand. In August the water-lily blooms, and great benefit may be derived by the artist should he pay an early morning visit to some pond or quiet stream where the lily is found blooming in great profusion, and carefully study all the details of this beautiful flower. If a boat be

used, the artist is enabled to view and study a blossom or cluster of blossoms selected for sketching from various points of view. This is quite essential, as it gives the student a broader view and a fuller conception of the characteristics of the flower, and when there is nothing new to be learned about the form of the petal, stem, and leaf, the artist may then feel that he is thoroughly acquainted with the blossom.

It is by the variations of form and color that we distinguish one flower from another. If the water-lily exactly resembled the lotus, there would either be no lotus or no water lily; and, to become thoroughly familiar with a flower, the artist must necessarily make a close and patient study of it from different quarters, so that its form will be indelibly impressed upon his mind. When this is accomplished, he may turn to his canvas, confident that he is not going astray in the work that he is performing.

There is a world of detail in a corner or section of a patch of water-lilies that the artist may select for a sketch, and it will open before him and grow upon him as he studies it. There is as much character in the leaf of the lily as in the blossom, and when given the proper lights and shadows, and the variety of pose peculiar to it, it at once becomes an attractive feature of the sketch. Young artists are too apt, in sketching a study of water-lilies, to represent the leaves as lying flat and inert upon the surface of the water, trusting to the blossoms alone for life and beauty. An hour or two of close observation will, however, convince him that this is a mistake.

The lily-pad is almost emotional in its susceptibility to the breezes that drift over it or the ripples that dance beneath it, and it will be found doubled upon itself, half of it raised in the air, trembling in the breeze, and half buried in the water. One morning last summer, while lying in a boat picking out the odd features of a water-lily patch in the midst of which I floated, my attention was attracted to a lily-pad that came sailing toward the boat, slowly propelled by a breath of air. The pad was upside down, and from its centre arose about three inches of the stem. At the top of this stump was a large dragon-fly, with his long body extended to the windward, enjoying a morning sail. It was an odd sight, and, as the strange craft and its skipper sailed past me, threading the narrow channels among the lilies as if guided by a most intelligent helmsman, I did my best to make a sketch of the leaf and the fly. Later on I introduced this into a design for a screen with a very pleasing effect.

To study the water-lily when at its best, one should do it before noon, as the flower naturally closes its petals during midday and afternoon, opening them again when refreshed by the night dews. It seems to take its nourishment from the sky and not from the earth.

In July the high and the low blackberry vine is found in blossom. The former grows best on pasture land and in the shaded aisles of the forests. The latter is found on open ground near tumbled-down walls or clambering over stone heaps. Both vines will make a very pleasing study. The blossoms of these two vines resemble each other very closely, and being white, of regular contour and lying flat, they are easily drawn. Besides the time when the vine is flowering, it will make

a most attractive sketch when covered with fruit, and the berry is turning from green to red. A few strong vines, gracefully bending under the weight of rich clusters of ripened berries, make a very pretty sketch. The attractiveness of such a sketch is materially heightened by the lights and shadows in it. In selecting a study of this kind, if possible, vines should be chosen that stand in a strong light which comes from above or falls aslant through the tree-tops, so that it forms a background for them. If there is a deep-rutted cart-path in the foreground, across which the vines stoop as a barrier, or a bar-way, with one or two of the bars down, over which the vines bend, or a bit of dilapidated rail fence against which they lean, the beauty of the picture is greatly enhanced. Such studies as these make pleasant work for the midday hours, for the heat of the sun is warded off by the forest trees, and then the sunshine, sifting through the foliage from above, gives a pleasing effect to many beautiful arrangements of vines, the foliage of which is a very dark green.

The large thimble blackberry, to be perfectly sketched, requires close and protracted study, and should the amateur artist spend an entire season in studying it and sketching it as he finds it in different postures, he will find that, at the end of this time, he is none too familiar with a subject that always wins the favor of the artistic eye, whether it be portrayed on canvas or found in the bosky retreats of the woodland. In the foliage of this vine there is a splendid opportunity for the study of color, for there is nothing brilliant in it—nothing that at once appeals forcibly to the eye; but there is a delicate blending of tints that, upon careful observation, the artist comes to discern, and this discernment is very essential to faithful work. The student cannot expect to reproduce a color or a tone correctly before he has seen it, therefore it is time well spent for him to endeavor to educate the eye in the matter of minute details of color in the leaf of this vine, which is really made dull and lifeless if the delicately blended tints are not thoroughly understood and faithfully reproduced. The young artist should not lose sight of the fact that, in his work, the head must be taught to labor as well as the hand, and his progress depends a good deal upon the keenness of his observation.

Too much cannot be said to encourage the young artist to pay careful attention to the foliage of a plant, a shrub, a vine, or a tree. It is a fault common with him to pay especial attention to the blossom. The idea prevails with him that, if he can very correctly sketch or paint the blossom, it matters little what treatment he gives the foliage, so long as it is green. The foliage of a plant is, in fact, as full of character as are the blossoms, and many times it is much more difficult to reproduce. In examining the work of amateurs, and indeed that of the professional artist, one very often finds gems that have been ruined in the cutting. The blossoms have been faithfully reproduced, but the foliage is a lifeless daub of paint, entirely devoid of character. Wherever this occurs there is, of course, a lack of knowledge of the object painted. There is no part of a flower or shrub growing in the fields that, if worthy of any attention from the artist, should be passed over carelessly in his study of it. There is something to be learned of it in blossom, foliage, stem or pose, from the ground to the extremity of every twig and leaf. The minutiae require and should be given the closest attention.

The low blackberry vine, running in a tangle over a pile of stones, is something that may be found in almost any pasture lot in the United States, and it makes a valuable study on account of the range it gives in detail of foliage and stem. When well done, it makes an odd and attractive sketch.

In August, the black-eyed Susan is found lending brightness to the grass lands and meadows. This flower makes a very pleasing study in whatever arrangement is made with it. There is a brightness in its petals and a gracefulness in its pose that strongly appeals to the senses, and the amateur finds in it a work that is readily accomplished if the attention be at once directed to the outlining of the curving petals and leaves, and the pose of the strong stems. There is less detail in this flower than in those mentioned above, and it is a study the characteristics of which may be readily memorized and reproduced at will.

The snapdragon, which is found in low marshy places, is a very difficult flower to paint satisfactorily. It is eccentric in form and color, being a combination of curves, angles, and colors that require the utmost care

and patience to reproduce. Unless the artist be a person of long experience, and one with a good deal of time at his disposal, it will hardly pay him to devote himself to it too closely, for there is in it an endless variety of detail, like the closely fitting parts of an intricate machine; and if one of these parts is dropped out, the flower, like the machine, will be worthless.

There are two wild flowers at this season of the year that are always very pretty when done in black and white. These are the wild carrot gone to seed, and the wild indigo bush. The former stands tall and erect, with a fine-fibred, umbrella-shaped head from which the bloom has fallen. The pose of the plant is graceful. The wild indigo bush is a low, branchy shrub, with a mass of delicate foliage dotted with tiny pods that hold the seed of the plant. Taken in its various attitudes, it makes an odd and attractive sketch.

THOMAS HOLMES.

## PALETTES FOR FRUIT-PAINTING IN OIL.

## I.—STRAWBERRIES—RASPBERRIES—BLACKBERRIES.

FOR strawberries, light cadmium, French and Chinese vermilion, crimson lake, and, perhaps, a little vandyck brown afford the best palette. When the berries are not fully ripe, a little light green will be found useful. Paint them in a tone or two lighter than they appear. It is very easy to deepen the colors a little afterward if necessary. In manipulating, the color should not be stiff.

Strawberry leaves are generally of a light yellow green, excepting the larger and older ones, which are sometimes quite dark, with a disposition to turn red toward the edge. All the colors needed in their representation are light and deep zinober green, light cadmium, yellow ochre, and burnt sienna.

Raspberries are the next fruit to make their appearance in our latitude. They are not so difficult to represent as the strawberry, but they are more tedious, requiring a greater amount of patience and perseverance. The necessary colors are vermilion, indian red, crimson lake, and, for half-ripe ones, a little light cadmium and light green. More or less white must be mixed with the colors to give the grayish red tone of the fruit. The manipulation is tedious, as each little rounded division on the surface must be well defined, regular, and have its own light and shade. Also, the skilful rendering of the cup, or concavity formed by its adherence to the stem, is a matter of no small moment. A favorite mode of representing raspberries is to place them in a cabbage or lettuce leaf. If possible, introduce some that are still on their stems, with the leaves, as they will add greatly to the effect and the interest of the picture.

Blackberries are beautiful subjects for the fruit-painter, especially if represented with their leaves and stems. They present a greater variety of color than either of the aforementioned. They may be painted out in the field just as they grow in a fence corner, with all their diversity of hue, and a more fascinating mass of rich and beautiful color it is difficult to imagine, both as regards fruit and leaves. The artist will find the resources of his palette fully taxed to represent them faithfully.

In pictures of all such small fruits it is important to retain their own leaves and stems, which enhance the beauty and interest of the picture by adding to its strength and variety of color.

NEVER resort to "glazing" when you can produce the same effect with full color. If Reynolds had adopted this precaution, we should not see so many wrecks of fine works from his hand as we do nowadays in the galleries of the picture dealers.

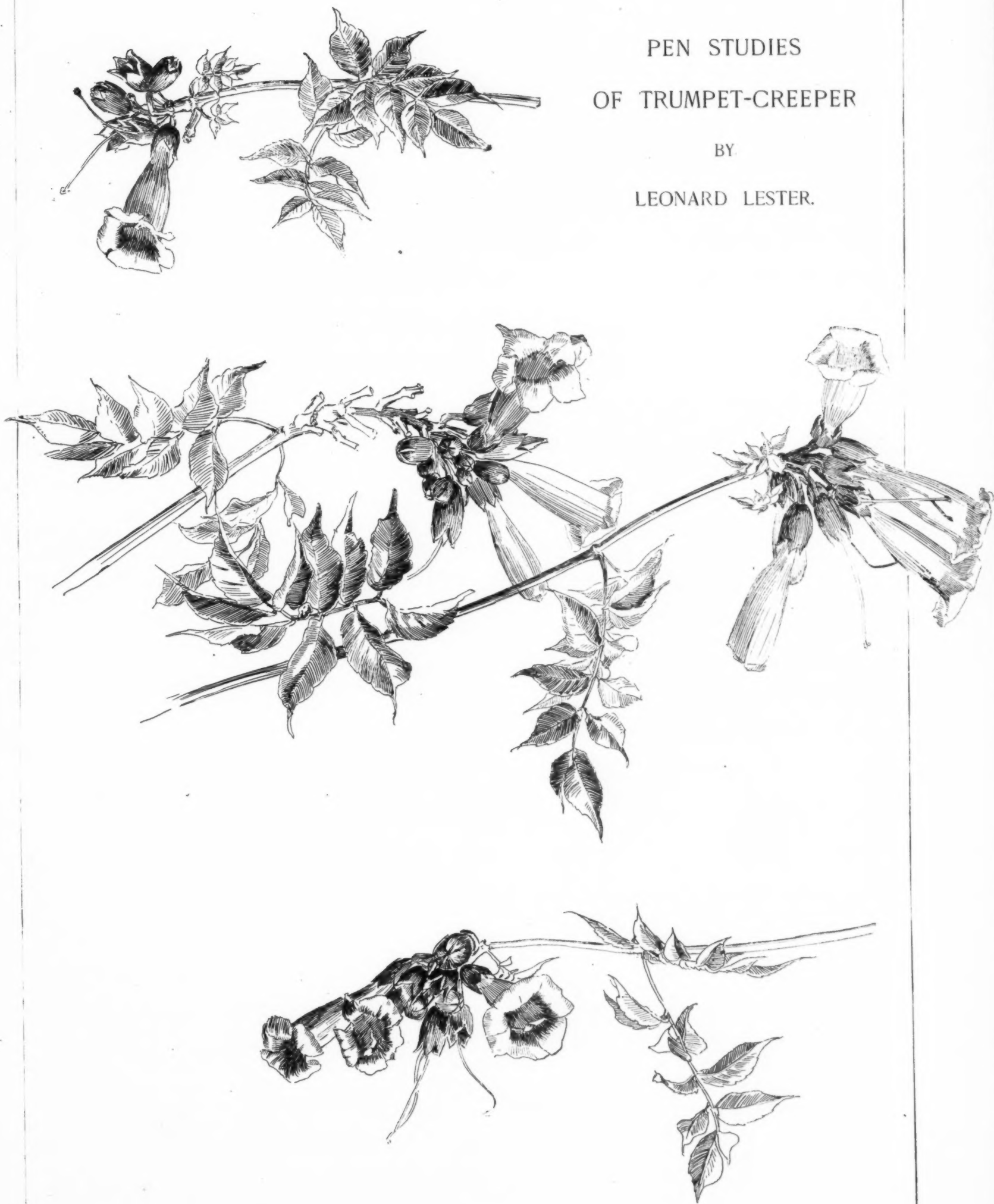
A PICTURE painted in a small and dark and dingy room looks flat and weak in the shadows; one painted in too strong a light looks crude and harsh. But a studio that is too large is better than one that is too small.

OIL sketching paper is a cheap and portable material for preparatory sketching. The ground is similar to that of canvas. The paper is simply covered with two or three coats of oil color. It can be used upon an ordinary drawing board, secured at the corners with thumb-tacks; and if the sketch turns out to be something worth keeping, it can be mounted upon linen and a stretcher, when it will look just like a mounted canvas,



PEN STUDIES  
OF TRUMPET-CREEPER

BY  
LEONARD LESTER.



## CHINA PAINTING.

THE DECORATIVE VINES OF SUMMER.

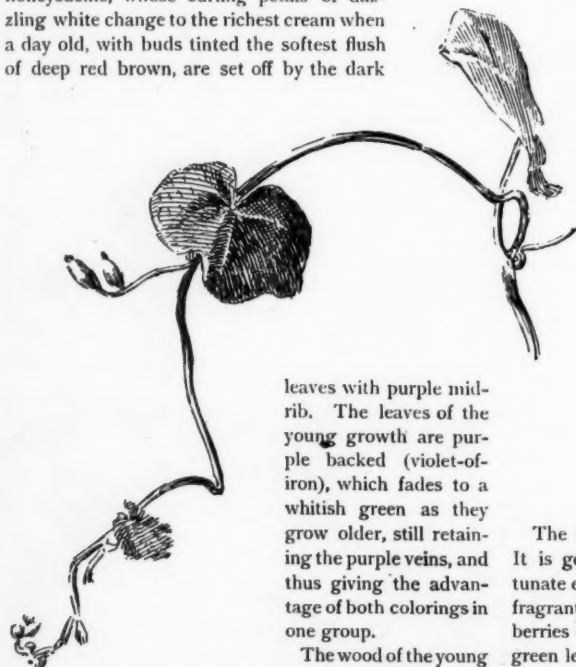


PLANTS of a twining or creeping habit lend themselves so kindly to decorative arrangement that it seems a wonder they are not more often brought into use by the china painter. There is always something at hand to suit every case. For a tall lamp vase the trumpet creeper would furnish a gorgeous bit of color, and the drawings given on the preceding page show the details so well that there should be no trouble in grouping and painting it successfully, even in the absence of the natural flowers for models. The leaves are dark, warm green, whitish on the under side, strongly modelled, catching well-defined gray lights. The flower stems are a bright, tender green. The clusters of unopened buds and the calyx of the flowers are a light olive brown, like brown green and orange yellow or yellow brown, and in the calyx there is sometimes a hint of purple brown in the shadows and bright yellow green in the lights.

The flowers are a clear, bright scarlet, with a reflected light of cool pink, which might be given with deep red brown (very thin), shaded with orange red, and violet-of-iron in the shadows down in the heart of the flower. Outside the color is lighter, and where it joins the calyx almost or quite a red orange.

The outside of the bud is the same, with strong crimson scarlet at the tip, and the small leaves near the flower clusters are of the tenderest yellow green, making altogether a beautiful harmony of color. The illustrations are a little more than half the size of nature. The flowers are on the ends of the long swaying sprays, and the leaves on the older wood are much larger in proportion, and stronger, and will serve to mass the group.

Honeysuckle, suggestive of the fragrance of early summer days, furnishes a good range of color, and is also a fine subject for study. The flowers of all varieties are particularly graceful; the clustering coral tubes of the native scarlet trumpet seem forever tempting the bees and humming-birds, and with the peculiar growth and color of its leaves combine to give most valuable decorative qualities. Then the more familiar Japan honeysuckle, whose curling petals of dazzling white change to the richest cream when a day old, with buds tinted the softest flush of deep red brown, are set off by the dark



leaves with purple midrib. The leaves of the young growth are purple backed (violet-of-iron), which fades to a whitish green as they grow older, still retaining the purple veins, and thus giving the advantage of both colorings in one group.

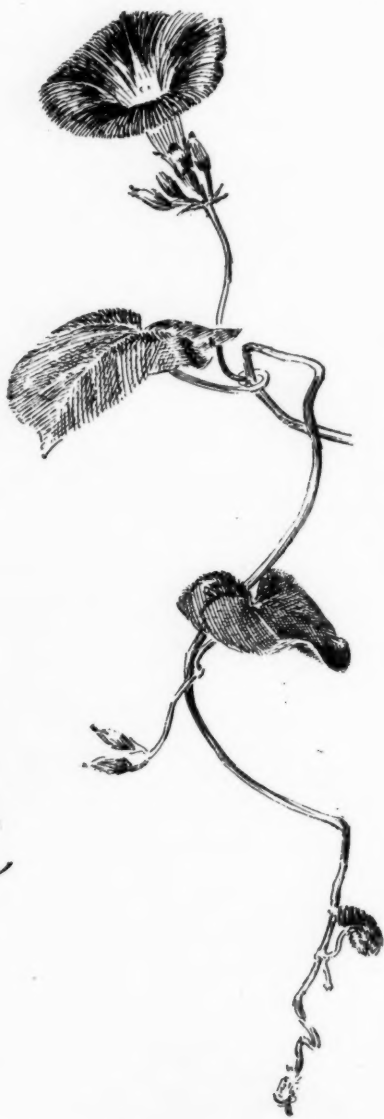
The wood of the young growth is also of the richest purple brown,

such a color as deep purple and brown 17 might make. These, like the trumpet creeper, are well adapted to large objects, as also is the clematis, ranging in color from deepest violet, through delicate lavender to white, the flowers being all of simple form and good modelling.

The wild bindweed (convolvulus), too, a color plate of which is to be found in The Art Amateur series of flower studies, lends itself most admirably to decoration.

The leaves of this vine are very beautiful in shape, and the flowers are of a soft, cool, pinkish white, of delicate growth and twining habit, like its cousins of the garden, the dear, old, familiar morning-glories that every one loves, and which is a flower within the reach of almost every one. What better study can be asked for than its lawless tangle of leaf and vine and its beautiful range of colors, as dainty and as gorgeous as borne by any one family?

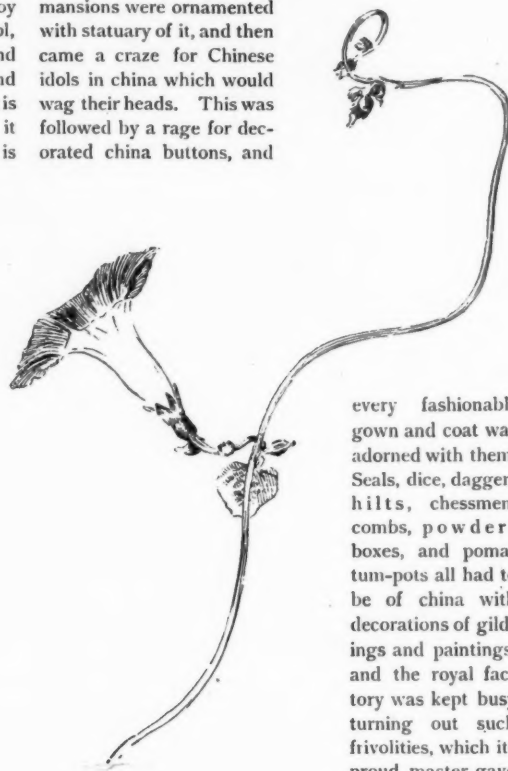
The blossoms, so frail that a rude breath may destroy them, take all tones and combinations, through cool, carmine pinks and the purest of blues to violet and royal purple, that vie with the pansy's richest dyes; and all are easily imitated with mineral colors. The outside is always lighter and the long corolla white, where it springs from the calyx, but in the darker flowers it is beautifully tinged with crimson purple. Easily adapted to any arrangement, the convolvulus is one of the favorite flowers in the old Dresden groups, but seldom do our own decorators twine their wares with its dainty blossoms. Perfect cleanliness and precision of touch and most careful attention to light and shade are necessary to give the peculiar texture of these flowers.



The wild partridge vine is another neglected beauty. It is generally to be found in the woods. Those fortunate enough to get a study of it in the spring, when its fragrant, waxy blossoms contrast with the scarlet berries of last year, and the small, round, ever-green leaves, white-veined and growing in pairs, will have a good subject for the decoration of any small dish. There is also a plant of similar growth, much used in vases and baskets, familiarly called "creeping charley," with leaves a bright, tender green, and star-shaped flowers of a clear yellow. Both would group beautifully on a bowl or object of similar shape, making a close trail around the top, with, at intervals, perhaps, a festoon or an end dropping.

Perhaps the few familiar wild flowers mentioned are enough to suggest a new line of search, but they are not a tithe of what may be found in almost any summer ramble. \*Nature is lavish with this drapery of hers, making beautiful many an otherwise unsightly object. C. E. B.

AFTER the discovery of Böttger of the secret of porcelain manufacture the rage for the new ware was wonderful. Gardens and mansions were ornamented with statuary of it, and then came a craze for Chinese idols in china which would wag their heads. This was followed by a rage for decorated china buttons, and



every fashionable gown and coat was adorned with them. Seals, dice, dagger-hilts, chessmen, combs, powder-boxes, and pomatum-pots all had to be of china with decorations of gildings and paintings, and the royal factory was kept busy turning out such frivolities, which its proud master gave away to his friends.

This craze reached its height when the Baroness von Thielau conceived the idea of having a china coffin ready to be buried in, and a magnificent sarcophagus was made for her at Meissen. This fancy threatened to turn the factory into a coffin manufactory; but the Baroness, having died soon after her coffin was completed, was being borne to the vault when the bearers dropped it, and the body rolled out, to the horror of all beholders. This put an end to the folly.

## WATER-COLORS FOR MINERAL PAINTING.

## II.—RAISING AND GILDING.

CHINA painters should do their own gilding, even the edges and handles of cups. All the necessary materials will be found in the Vitro preparations.

For raising, get a jar of Vitro moist raising, a bottle of sketching ink (red), and a small-sized red sable brush called a "long rigger." For gilding, you will need a box of Vitro water gold and two brushes (a good sized camel's-hair pointed shader and a long rigger), a four-inch ground-glass slab, a horn palette knife, an agate burnisher, and a glass brush. The knife, glass, and brushes must be kept for the gold alone. In order to avoid waste of gold, they are never cleaned. Under no circumstances must they be used for color. The brush should be wet and the hairs drawn to a good shape before laying it away, and the whole outfit should be kept in a closed box or drawer away from dust.

The china, as before stated, must be perfectly clean, for any trace of color will make the gold dull and rough. Moisten the gold with a few drops of clean water, and remove it to the ground-glass slab. Grind it thoroughly with the horn knife, add more water, if





it seems necessary. Make the mixture of the consistency of thick paste.

A plate will be the best thing for the first trial. Hold it in your left hand; fill the large brush with the gold, bringing it up from the glass slab in a flat wedge shape. Commence on the right-hand side of the plate and draw the flat of the brush along the edge, making a perfectly even line where it meets the color. Then turn the plate and replenish the brush as often as necessary.

Beginning again on the left hand, which will bring the tip of brush next to the outside of the plate, go around again, making the outside line even. Do not overload the gold; all that is necessary is that the china shall be thoroughly covered. The gold dries so quickly that any thin places may be readily seen and retouched with a light, quick stroke, so as not to work up that which is already on. The merest edge of gold is often more effective than wide bands, which have been made so common that they rather savor of vulgarity. Professional decorators use a wheel, but it is an unnecessary expense for the amateur, and it requires considerable practice to use it skilfully. If handles are gilded, they should be cut around neatly and carefully where they meet the cup, and the gold should be laid on in an even coat, and quickly, while the brush is in good condition.

This amount of gold, with tinting, is enough for very many articles, and there are others with raised ornament in the ware that can be picked out with gold with good effect. In that case the color must first be fired, and unfluxed gold used (over color always), or the tinting can be managed so as to leave the china clean, fluxed gold being used in the same way as for edges. Some persons fancy the gold stippled over the color. For this use a moderate-sized Fitch stippling brush, holding it upright and at right angles to the china, and lay the gold on with a short, quick pat. It requires some dexterity to blend it off nicely, as it cannot be done by using the gold thinly, but must be regulated by the stroke. Of course, unfluxed gold over fired color is necessary.

But it is not in good taste to do this much, as the effect is apt to be rather tawdry. When something elaborate is necessary, pen work is more refined, and very pretty designs can be worked out with that simple tool; or, if the article and its destination warrant it, then you might use raised paste and enamel.

It is hardly necessary to speak of designs; suitable ones are being given constantly in *The Art Amateur*, with suggestions for their application. Choose a simple one first, made up of dots and short lines. The Vitro raising works admirably, but long lines are a terror to the uninitiated, for they must be perfectly true and even, like a thread. Unless you are able to draw on the design free hand, make a tracing—a very accurate one—on thin tracing paper; fasten this to the china with a bit of wax, or you may use a spring clothes-pin over the edge, to hold it in position. Then slip underneath the paper a piece of transfer paper, and go over all the lines with a smooth point. An ivory tracer is sold for this purpose. Fold the tracing back out of the way, but do not remove it, lest some part has been omitted, and, using the "long rigger" brush or a crow quill pen, go over the whole with the sketching ink, keeping the original close at hand, to correct every line and see that all dots are properly spaced and their exact position indicated.

It is well to accustom one's self at first to making such

drawings in the most delicate manner possible, as they must necessarily be for a painted decoration. After drying well this ink will admit of the tinting being laid over it without injury, the drawing showing through. When the color is well dried over heat, the raising may be laid on that, provided one is expert enough to do so without destroying it; but for the first few trials it would be best, perhaps, to have the color fired, making the drawing and laying the raising afterward, when corrections can be made without much risk.

Take out some of the raised paste and grind it with

must be fired before the gold is applied. This is good summer work, as it takes considerable time that would, perhaps, be given grudgingly in a busier season. The few tools required also recommend it.

Raised paste will stand any length of time without firing, provided it is guarded from injury; but as the gilding is also a long job, it would often be better to get the work fired if possible. If it is to be packed for "expressing," or to be carried any considerable distance, it must, after drying well, be wrapped in plenty of soft paper and packed in a box with excelsior, crushed newspaper, or any good packing stuff, in such a manner that it cannot move. If properly packed, decorated work may be sent with safety any distance.

To gild, wet the gold as before with clean water, and, using the long rigger brush belonging to the gold outfit, go carefully over all lines. See that the raising is well covered. Dots can best be made with the same motion that was used in forming them.

If enamel is used—and it is generally desirable, for it adds much to the effect of the work and but little to the labor—it is often in the form of dots, for which a space and a setting have been provided in making the gold work. The Vitro preparations include both the English and the German (aufsetzweiss). One fourth English and three fourths German enamel give an exceedingly hard mixture that will stand any degree of heat and repeated firings. Some like to tint the white with the moist colors used for painting, making tints to harmonize with the grounds. In this case use the German white only. It is always well to fire a sample first, as the color is often deceptive, firing lighter or darker than expected. The enamel can be put in place after the gilding is done for one firing.

After the firing the gold is scoured with the glass brush. This gives a soft lustre to both handles and ornament. The edges are rubbed with the agate burnisher. Hold the article in a cloth, as the gold will not take so good a polish if it has been handled. Rub the burnisher back and forth against the edge until the whole surface is bright. Put a little burnisher's putty on a piece of leather, and occasionally polish the burnisher with it, wiping the latter before going back to the gold. Very finely sifted pine-wood ashes may also be used.

Beautiful effects can be made in fancy burnishing by one having good eyesight and a steady hand. The gold should be laid on with-

out raising. A vine, for instance, having large leaves can be veined and shaded with the burnisher, to give the effect of modelling, or, rather, of chasing, on metal; but such work requires the utmost nicety of execution, for it is quite impossible to correct a false stroke.

C. E. BRADY.

THE new idea of having china handbells is a good one, especially as the usual metal bell used at table is generally unsightly and nearly always out of harmony with the porcelain tea or breakfast service. Moreover, the "ring" of a fine piece of porcelain not only is agreeable, but it is a test of quality.

ONE should learn as soon as possible to use the powder colors, for two reasons: First, they are much more economical than those in tubes or pans; and secondly, they allow of a finer range of colors to select from. All the Lacroix colors can be obtained in powder.



a drop of water on the glass slab; it must be kept quite thick. Use the long rigger brush for laying on the paste; wet it and draw the hairs to a good shape; then take up a small portion of the raising on the point of the brush and deposit it just where it is wanted. If a dot, hold the brush upright and touch with more or less pressure, making the raising "feel" the china well. The dot must be perfectly round and just the size wanted. It will fire exactly as it is put on. If a leaf-like form is desired, put the brush down with some pressure, and gradually lighten it as you follow the line, straight or curved. It is necessary to replenish the brush for nearly every dot or stroke, if not for every one. Keep it clean and free from color, except at the point, and always use the knife to temper the raising. After the work is finished, moisten the paste with water and return to the jar. Extreme neatness and mechanical skill are essential for good raised paste work.

The paste will harden very quickly without heat, and

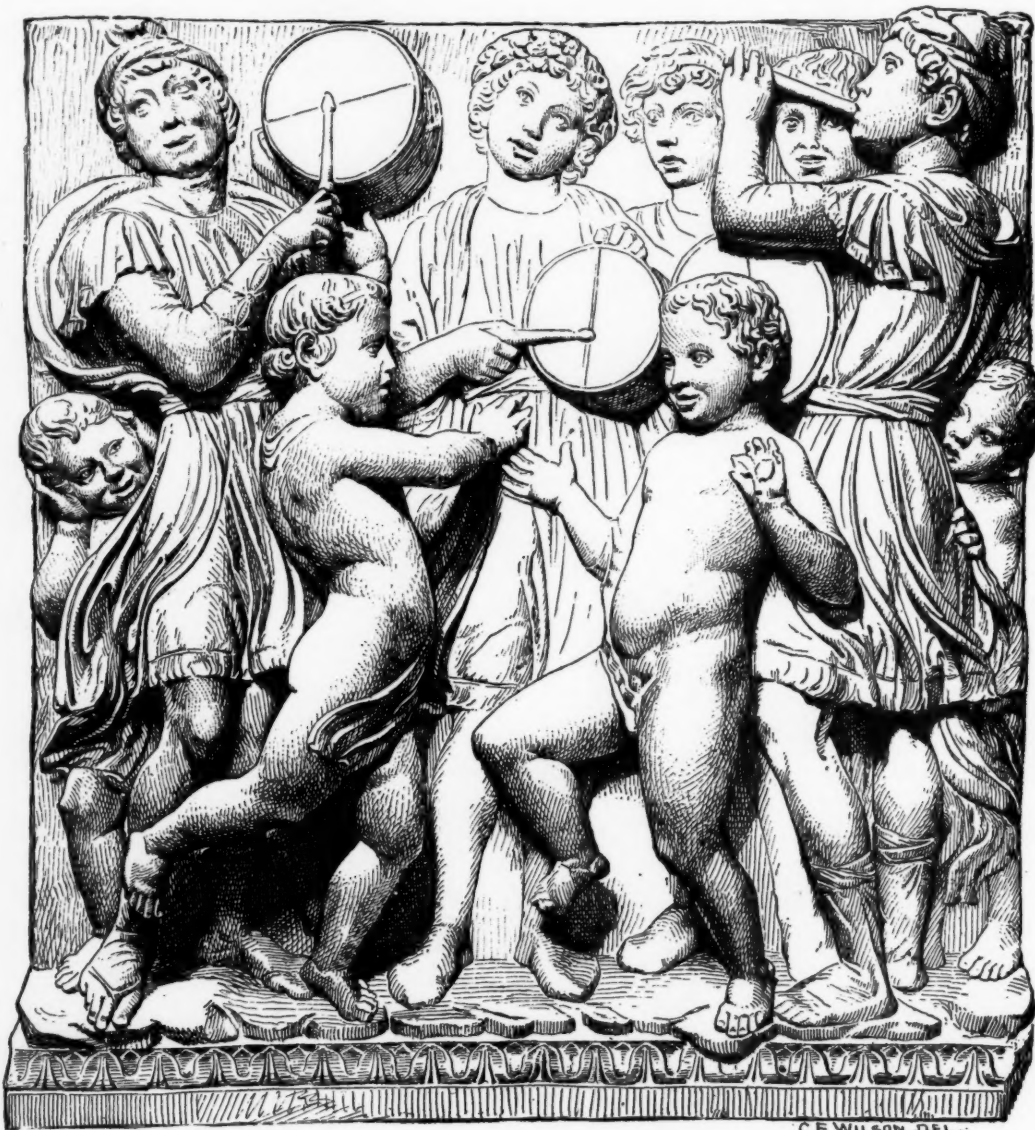
## HINTS ON FURNITURE AND WOODWORK.

**A**S we must reckon with machine work—all ordinary mechanics nowadays taking machine work as their standard, and never trying to produce anything better—it is often necessary to consider what may be done with machine-made furniture and all-over ornament. Though the things are in themselves inartistic as regards workmanship, the furniture may be well proportioned. The simpler sorts are usually tolerable. Papers, hangings, and the like may be and often are of good design. And there is an art in making use of these things which may be cultivated like any other.

As to the frame-work, whether of furniture, doors, window cases, panelling or any other woodwork, the simpler it is the better, for the reason that machinery

made of choosing very light or very bright colors. Delicate tints of cream or pale violet bring out the lack of design in the article itself. They require a certain elegance of form not to be expected of machinery. The most serviceable tints are dark brown, brownish red and black. The light tints are fashionable just now, but that should not count with sensible people. If there is a good deal of warm color (as there generally is) in wall-paper, carpet and hangings, the furniture may very well be painted black or dark olive. In some cases a rather deep-toned gray will look very well, if yellowish and reddish browns predominate in the textiles and wall-paper. If the room is already too cold, the paint should be brown or brownish red. It is hardly necessary to insist on the superiority of enamel over ordinary paint. It is ever so much neater, both to the eye and in use. It wears much better, and can be more easily

material, made big enough to hold when moving, along with the box of books, a number of portfolios. When in use, the larger boxes can be fitted with shelves on which the portfolios lie flat; and one forms a base for a bookcase, which is made by piling three of the smaller boxes, one over another, on top of it. The one that comes uppermost has a nickel rod and a curtain long enough to preserve the contents of all three from the dust. Now, if these were painted white, the fact that they are a mere pile of boxes would be painfully evident. Being painted black, they look all of one piece. They are lined with dark-toned Japanese stamped leather, simply tacked on with small furniture brads, and are further decorated with a simple repeat of brass and copper tacks hammered in along the edges. This has a very rich appearance, though the work is quite roughly done. To secure anything as satisfactory on a white



"DANCING CHILDREN." BY LUCA DELLA ROBBI. DRAWN BY C. E. WILSON.

THE NATIONAL MUSEUM, FLORENCE

works best in straight lines, and that the modern mechanic, as we have said, feels that he has done all that can be required of him when he has equalled the machines. Good shaping is still done when it is a matter of necessity, as in axe-handles and carriage-wheels; but in furniture, except of the most expensive sorts, it cannot be had. The furniture that we will consider in this article is of the simplest sort, and may just as well be obtained from a factory as from a carpenter; only the buyer should see to it that the wood is of sound, firm texture, properly seasoned, and that he is not cheated by being led to take a damaged, patched-up article. All really useful furniture can easily enough be procured of this sort. We will now attempt to show how much of it may be made agreeable to the eye by a person without any special skill, but endowed with a fair share of taste.

ENAMEL paint offers one means of improving the appearance of common furniture. The mistake is often

cleaned. Another reason for using the darker shades instead of the lighter is that they lend themselves to a greater variety of simple decoration. White painted furniture, if decorated at all, must be decorated by painting; and as light and bright colors must be used, a considerable degree of skill is requisite, for every blemish will show. The darker colors may receive rough stencilling, rough inlay of ivory and pearl, may be patterned with brass and copper nails, and may receive many sorts of all-over ornament not specially designed for them, and which almost invariably have a bad effect when arbitrarily cut off by a light border.

FOR instance, the writer has had made to hold his books a number of pine boxes, each two and one-half feet long by one and one-half high by one foot in depth—a convenient size to lift and carry about when full. Some are with shelves, some without, to hold different sized volumes. Each has an outer box of the same

ground, the ornament would have to be designed for the space, and would have to be very neatly executed.

ONE of the most effective modes of decorating dark colored woodwork is by inlay; and there is a variety of inlay that requires no more skill than is needed to use a centre-bit, yet which gives very beautiful results. One should procure from a manufacturer of ivory and shell articles a number of disks of any of the sizes ordinarily used to press and shape as buttons. Before being softened and pressed, these are simple flat disks, of exactly the sort required. One must next secure a centre-bit, with bits of sizes a little larger than the disks. The bits are, of course, used to scoop out the wood to a sufficient depth for the insertion of the disks. It is obvious how many patterns may be produced with disks of only two sizes. There may, for instance, be a flower repeat, with a large disk for centre and a number of smaller ones about it for petals; or the arrangement may be reversed, and





THE GREAT SEAL OF QUEEN ELIZABETH OF ENGLAND (ABOUT 1560).

a few large disks be disposed about a central small one. Then different materials may be used, as pearl and ivory. And each of these may be stained, though few of the stains in use are desirable. But the best means for securing further variety is by engraving. By means of a few incised lines to be filled up with paint or mastic the disk may be transformed into a star, square, diamond or other form, and an infinity of patterns will result.

\* \* \*

A SIMPLE sort of ornament much used on old Italian furniture gives an effect very similar to that of old Venetian stamped leather. Any sort of pattern may be used in which the lines are not too complicated—even the human figure, provided it fills the space fairly well. The pattern is traced upon the wood with a tracing point and the outline is engraved with a hollow graver, which, for working in soft wood, must be kept very sharp. The background is then filled in by being stamped with a small punch, and the hollows may be filled with colored enamel paint or with mastic. The outlines may also be done in poker-work.

\* \* \*

OF course, moderation is requisite in this sort of work, as, indeed, it is in all amateur work. Much of it is apt to give an effect of barbarism rather than of elegance. If, for instance, one wishes to add a touch of beauty to a common working table painted black, it will be better to inlay a single disk of ivory at each corner, on the edge of the table, than to carry out an elaborate design all over its surface. It should always be remembered that work that is constantly in view in time loses its power to please. One grows tired, first, of the effect, then of the design, and lastly of the workmanship, if that is very skilful. But we are supposing the case that it is not, and that with our interest in the effect and the design ceases our interest in the work. The work should therefore be applied where it will be fully seen only rarely and by chance. The old inlayers understood this very well, and may be said often to have hidden away their best work, putting it on the inside of doors, along edges and on corners, in the interior of cupboards and work-boxes and the like. But rich work in low relief and dull color may be used more abundantly and more

broken tones. And the finest work of art will stand out from such a background without making it look poor or barbarous. In fact, the least skilful amateur decorator should never be satisfied with a room which will not stand that test, for it will show that he lacks not so much manual skill or good material as taste. It should be possible to him to house a statue by Praxiteles appropriately at a cost of five dollars. ROBERT JERVIS.

## THE GREAT SEAL OF ELIZABETH.

OUR readers we think will share our interest in the fine example we give herewith of English sculpture in the sixteenth century; for under this classification must we consider the great seal of Queen Elizabeth, both sides of which are shown in fac-simile. Lenormant, who freely concedes the great superiority of the English over the French artists of the Middle Ages in seal engraving, considers the present example a notably fine one, he being especially impressed by the skill with which the sculptor, using so small space, has contrived to introduce so much detail without confusion.

The front of the seal bears the Latin inscription, "Elizabetha—Dei—Gracia—Anglie—Francie—et—Hibernie—Regina—Fidei—Defensor." Elizabeth, by the grace of God, Queen of England, France and Ireland, Defender of the Faith. We see the sovereign crowned and seated upon her throne, with her feet upon a cushion; she holds in her right hand the sceptre, and in her left the orb surmounted by a cross. In the field to the right and left are clouds out of which come two hands which lift the mantle of the Queen. One notices also on each side a rose, and, below it, the quartered arms of England and France, surmounted by a crown and encircled by the Order of the Garter.

On the reverse of the seal, the inscription is the same as on the front. The Queen, mounted on horseback, looks toward the left; she is crowned, and holds the sceptre and orb. Over her head are clouds out of which are pouring rays of glory. In the field, to the right, the rose of England is surmounted by a crown; to the left the French fleur-de-lis is similarly crowned; and the harp of Ireland is accorded the same token of sovereignty. Between the feet of the horse flowers are growing, but they are there rather by way of ornament than as emblems.



THE GREAT SEAL OF QUEEN ELIZABETH OF ENGLAND (REVERSE).

## TALKS ON EMBROIDERY.

## XIII.—"FRENCH LAID WORK" (CONTINUED)—HOUSEHOLD LINENS—MONOGRAMS.

**R**

ETURNING to the subject of French white embroidery, which we spoke of last month in connection with ecclesiastical linens, I think a few suggestions as to the application of this work on household linens will undoubtedly be acceptable to many of my readers.

The principles of the work itself are precisely the same as for church linens, and the evenness and beauty of monograms and initials embroidered as previously described will well repay any one who is observant of such points as "filling in" with care. While the embroiderer is strongly advised to use the hoop, balanced on the table edge, and to work with both hands up and down, yet it would be unfair to say, when we consider how much white work is done successfully in the hand, that those who prefer may not work so. When the material is held in the hand, the stitch becomes an over and over one, a wrapping, as it were, of the filling, and practice will make one very expert in doing it this way. One should not attempt to "fill" too high out of the frame, and should avoid drawing the ground material too tightly over the forefinger. This is sure to make the linen blister between the lines when it is relaxed. As far as possible, keep the stitches in the straight lines of the woof and warp. This is a great help in keeping the edge true; if these lines are broken, one of the best features of the work is lost.

It is not possible to give the numbers of the French working cottons best suited for different grades of work, because there are a number of manufacturers, and they mark their cottons in a perfectly independent way. A medium cotton is best for general use, even on very coarse linens; for it is more easily managed than a heavy thread.

Linens marked with monograms combined in design with family crests are certainly very elegant, because, while they are decorative, they are unostentatious. It is pretty to use the same design throughout sets of linen, in different sizes. In the case of a crest or a coat-of-arms, its lines should be embroidered in the "laid" stitch, the device solid in French knots, and the background in seed-stitch. The effect of so combining the laid-work stitches is very good, for the light is broken up through the different grades of surface, and the work, though all white, is very prominent.

The seed-stitch is a form of darning. Short stitches are taken on the surface and back as well; they may be in regular lines and alternate, or irregularly placed. This stitch is much used on the surface of turned-over petals in shadow effect. The work which is in relief is, by this method of "filling in" around or near it, emphasized. This is especially the case where one half the leaf is raised and the other half worked in seed-stitch and outlined. It is a very successful way to economize the heavier work. Embroidery buttonhole-stitch is one of the "laid-work" stitches, and is used in combination, as is the laid stem stitch and the "French knot."

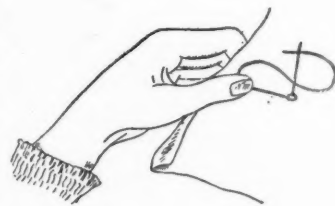
The "French knot" is used quite simply in this work. In church work it has a wider application; entire figures are sometimes worked in it, and draperies and backgrounds are skilfully handled by means of it. In white work it is used for one half the leaf or one half the width of the main line of a letter, also for half petals and centres of flowers. The knot is made as follows: Bring the thread up through the material its full length at the point where it is to be placed; then twist the

needle, as it were, around the thread near to the surface of the material; now start the needle point down through the fabric almost at the same point where the thread issues from it. With the left hand draw the twist down to the surface; then push the needle down to its eye with the right hand, holding the knot with the forefinger while you draw the thread through with the left hand to prevent its slipping.

The above directions are in case of using the hoop. When making the knot in the hand, hold it down with the left thumb while you draw the thread through with the right hand. The illustration shows clearly what is meant.

When a large knot is wanted, the thread may be turned round the needle twice or three or four times. All the knots in a group should be taken from the same side—that is, caught so that the fastening stitch will turn the same way. When the knot is used as an anther in

extreme corners, but on the diagonal, so that the work will lie just on the surface of the table corner. The letters may also be placed on the middle fold—that is, widthwise—about ten or twelve inches from the centre. They should be on both sides, just at the edge of the centre-piece, and should be placed upright to be read from the edge of the table. It is best to use two initials when placing them in this way, for then the fold of the cloth comes between them. On a dinner napkin the letter should be placed in the centre of the small corner square, formed by folding it four times, twice each way. The bottom of the letter should be toward the edge; it may be placed diagonally or straight. The small napkins, folded three-cornerwise, are not much used except on the tea-table in the drawing-room; then they are made of plain linen—not damask—and embroidered to match the tea-cloth.



METHOD OF MAKING THE FRENCH KNOT.



EMBROIDERED COVER FOR A HYMNAL.

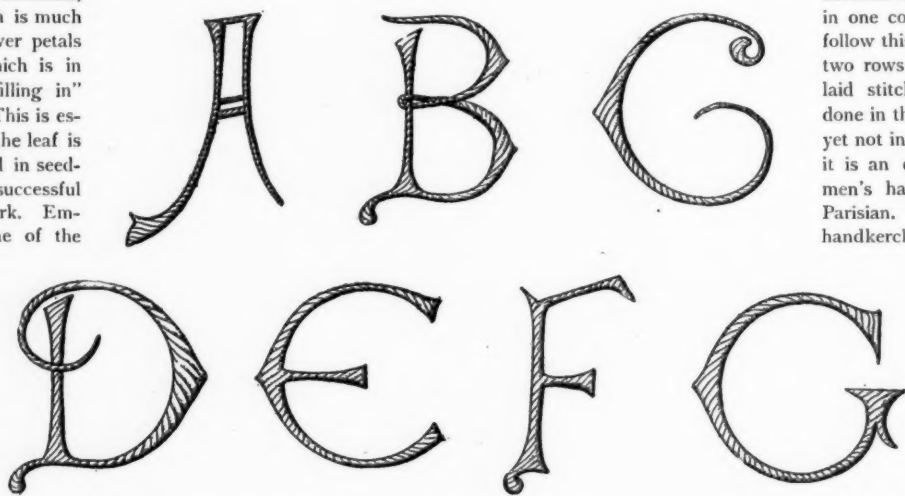
flower centres, it and the filament may be made with one stitch by bringing the needle up at the base of the stamen, twisting on the knot, and sending it down at the top. It is necessary to avoid any looping or loosening of the knot or laid-stitch in this way of managing. When it is successfully done, it is far better than the knot and stitch taken separately, which are likely to look broken or disjointed.

the colored threads, which in this way cross the covering stitches just taken, and in turn cover them. Continue this through the middle of the main lines—it can be as easily done on curves, if care is taken to keep the colored threads you are lacing in at the centre. The effect of the row of little bright dots is very pretty, and it is not at all apparent at first sight how it is accomplished.

The colored cottons to use are those labelled "oil-boiled." The daintiest way to mark a handkerchief is to write the full name diagonally in one corner within the hem, facing out; follow this outline with stem stitch—one or two rows; then cover with the fine close laid stitches. This can be very perfectly done in the hand. It is fine and pretty, and yet not in the least showy. For this reason it is an especially nice way to embroider men's handkerchiefs. It is, indeed, very Parisian. A single large letter on a man's handkerchief is only suitable for a silk one.

Three half-inch letters are in good taste for linen ones.

Monograms and crests may be worked in silks in the same laid embroidery. They look very bright and rich on the brown linens that are much used for travelling-bags and the useful door-pockets, housewives, and so forth. The materials to use are a colored cotton for "filling," which shall match in tone at least the silk; for even though it



PART OF AN ALPHABET FOR "FRENCH LAID WORK." (TO BE CONTINUED.)

The proper position for monograms or initials is of course that one in which they will be most conspicuous and useful as well as decorative. Table-cloths are usually marked twice—in alternate corners; not in the

ought not to show through, it will affect the color, and may wear through to disadvantage if of a different color. Asiatic twisted embroidery silk is a good covering thread, as is also Asiatic outline embroidery silk.



## FLOWERS AND PLANTS IN THE HOME.

## SUGGESTIONS FOR THE USE OF WILD FLOWERS FOR HOUSE AND TABLE DECORATION.

It is noticeable that more attention than ever before is being paid to wild flowers in home decoration; they now are a part of the regular stock of most florists. The demand for them is not so much because they are inexpensive as because sentiment and association are more closely allied with them than with cultivated plants.

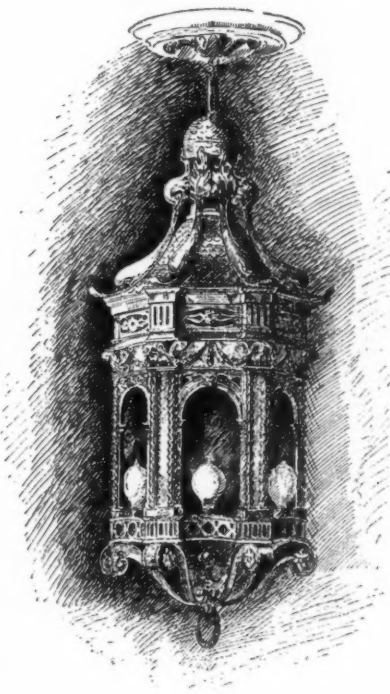
With the opportunities for display afforded by the profusion of field blossoms at our disposal, we must not forget the requirement of good taste in selection. In the employment of color especially let us show discretion. On a scorching July day, for instance, a craving for comfort and repose would hardly be gratified on entering a dining-room aflame with scarlet flowers—with the additional glare, perhaps, of bright red lamp or candle shades, if it were evening. Yet in winter how delightful would be a mass of brilliant color! We should not then think of it as "glaring," but as cheerful in its ruddy glow. On the occasion of a Fourth of July banquet or luncheon a red scheme of table decoration might be tolerated in honor of the day. The bright colors of the national flag should be acceptable at all times, and, properly subdued, with the aid of grayish green shrubs and grasses, they might be made absolutely attractive even in midsummer. Bachelors' buttons and the soft bloom of the smoke tree would be particularly useful in toning the glaring effect of the national colors, whether in flowers or flags. Scarlet geraniums, although a little heavy in form and color for general use, would adapt themselves well to such a patriotic occasion; they could be arranged in low baskets, and the spaces left by candelabra and similar table objects could be filled with loosely scattered mignonette and bachelors' buttons; the latter keeps fresh for hours without water.

In contrast with this gaudy arrangement, let us imagine a water-lily decoration for a small July luncheon. In these, if we choose, we may have the national colors in a much lower key. If the lilies cannot be gathered early in the morning of the day they are to be used, they should be placed in well-filled tubs and put out-of-doors the night before, where the early sun will reach them.

Select all the low dishes and bowls available—fill some entirely with the lilies; in others place only two or three flowers with their leaves. Russian bowls may be put on the floor in a sunny window, and the edge lined with delicate grasses and reeds, as a setting for the flowers, and the full beauty would be better appreciated than near at hand.

The florists now have lilies in delicate tones of blue and pink. These can either be used in combination with the white ones, or for the reception-rooms one might use the colored lilies only, according to the local tones of each apartment, and the pure white lilies might be reserved for the dining-room, in all their cool purity and freshness. Jugs of tall reeds and ferns and delicate vines may be arranged on the buffet and side tables; and do not let us omit a small lily and pad in each finger-bowl. Have no other flowers on the lunch-table.

Here let me make a suggestion, which may prove very useful in the arrangement of floral centre pieces. Have two or three mirrors made of different sizes and shapes, framed simply in wood about half an inch wide, painted white. For this scheme, we would choose an oval mirror about two and a half feet square. Put this in the centre of the table, and after lining the edge with moss, arrange a border of ferns, cresses, and tiny umbrella plants. Now select several of the handsomest lilies and two or three pads or leaves, cutting all stems away. Place them perfectly flat upon the mirror in irregular groups, showing the reflection, and when all is finished sprinkle them lightly. To complete the decoration, take half a dozen flowers and buds with long stems, and knot them together loosely about each plate. If the decoration of the china should be delicate green and pink, so much the better. Let the July sunshine enter a portion of the room, subduing the light of one or two of the windows with pale pink mull curtains fastened to the



HANGING LANTERN. BY STARKIE GARDNER.

glass. This may extend to half the sash only, if preferred; it will give a becoming light.

Florists complain that they have trouble with water-lilies used in evening decoration, as the flowers refuse to remain open; sometimes they keep the petals spread by forcing raw cotton between them.

Water-lilies, it is said, keep best if each stem is tied in a loose knot before putting them into water.

The mirrors will be found useful in many ways. For instance, a bowl or vase of flowers can be set in the middle, and cut blossoms and foliage scattered so as entirely to conceal the glass and frame, which in itself will prevent the plants from staining choice damask. If preferred a centrepiece of moss and ferns can be fitted on the glass, leaving a space for reflection and a border of cut flowers. Or if the mirror is not needed on the table, stand it upright elsewhere behind a group of flowers to reflect them.

Do not have too many things about, not even flowers. Let our dried vines and berries retire for the summer, and give place to cool, green leaves and freshly filled vases. Sometimes only two or three flowers in a glass make a desirable change from well-filled baskets or bowls. These bowls, by the way, are always attractive. One large one as a centrepiece, supplemented by four very small ones at the corners, generally looks well.

Be on the lookout for choice glass especially adapted to the table—palest green or blue for nasturtiums and wild roses, olive tints for pansies and marigolds, and slender vases of Austrian, Bohemian, or Salviati glass for rare orchids or roses. Above all, however simple the decorative attempt, have the glass or vase spotlessly clean and the water clear as crystal.

Let me add a homely suggestion to the care-taker. To clean the vases easily and well, drop into each one a few pieces of chopped potato, skin and all, and shake them vigorously in a little water; the vegetable acid will polish the glass in a few minutes.

If you note a tendency in a vase or jar to be top-heavy after the flowers in it have been arranged, put in a few clean stones to add their weight at the bottom.

In wild flower time have a tub constantly filled in a cool, shady place, into which you drop your flowers and shrubs as soon as they are gathered; if so treated, they will revive much more quickly than if put at once into vases.

LUCY COMINS.



## TREATMENT OF DESIGNS.

## "THE END OF THE DAY."

THE subdued yet rich coloring of a summer landscape at this time of the day is well suggested by the study for this month. Either oil or water-colors may be used in copying it, the subject being available for both.

**OIL COLORS:** Draw in with charcoal upon a medium canvas the line of the distant hills, where they meet the sky, the line of the ground at the foot of the trees, and indicate also the principal tree trunks in the middle distance. The direction of the broad roadway is drawn in with four simple lines following the curve in perspective. No more detail is needed at first. Begin with the sky and paint this with a pale yellow tint, adding the pink at the horizon later, before the underpainting is dry. For the upper part use yellow ochre, white, a little cadmium, a very little ivory black, and madder lake. More madder lake, with vermilion and raw umber, will give the richer reds at the lower right-hand side. The distant gray greens on the hillside are painted with permanent blue, white, yellow ochre, madder lake, and ivory black. For the purple gray tones use cobalt with light red and raw umber. In painting the tall trees, the greens may be made with cadmium instead of yellow ochre. The trunks and branches are painted with bone brown, cobalt, and light red; raw umber and madder lake and a little ivory black are added in parts. Paint the foreground green grasses with antwerp blue, white, light cadmium, madder lake, and raw umber; add ivory black and burnt sienna in the shadows. The color of the earth in the road and field is made with bone brown, white, yellow ochre, ivory black, and burnt sienna. A little permanent blue and madder lake are used in the half tints. The high lights are painted with the same colors, adding more white to the local tone.

**WATER-COLORS:** A rather heavy paper of coarse texture well stretched will be needed for this subject, and either the transparent or opaque methods will be suitable. Wash in the sky with yellow ochre, vermilion, rose madder and lamp-black; add a little sepia and a touch of cadmium in the lower part mixed with pure rose madder. Wash in the distant gray-green tones with cobalt, yellow ochre, rose madder and lamp-black. In the larger trees at the centre paint the foliage with cadmium, antwerp or prussian blue, madder lake or rose madder and lamp-black; add raw umber and burnt sienna in the shadows. Paint the trunks and branches with sepia, cobalt, and light red; use a small, pointed camel's-hair brush for the careful drawing. Now wash in broadly the planes of the middle distance and foreground, using for the latter the most brilliant greens, while keeping the background more subdued and grayer in effect. The foreground greens are washed in with a flat tone at first and the details added when finishing, when the underpainting is dry. The colors needed are prussian blue, cadmium, rose madder and lamp-black; add sepia and burnt sienna in the shadows. For the middle and distant planes, cobalt may be used instead of antwerp blue, and yellow ochre is added to the local tone. Take out the high lights with blotting-paper and work in the details of the shadows with a small brush, using prussian blue, burnt sienna and lamp-black for the deepest touches. The roadway and earth at the side are washed in with a warm yellow-gray tint made with yellow ochre, sepia, cobalt, rose madder and lamp-black. Deepen the tone in the darker touches with the same colors, using less water in the washes. In parts of the field crisp washes of these pure colors may be run in separately and allowed to dry irregularly. Do not attempt to blend them as in the oil painting. In finishing take out the high lights with blotting-paper and deepen the shadows when needed with the pure color, using the small brush. Draw carefully the trunks and branches of the trees, using sepia, cobalt and rose madder with a little lamp-black. Follow the coloring of the lithograph as closely as possible, adding when needed washes of cadmium to brighten the foreground greens, and touches of burnt sienna, sepia, black, and rose madder in parts of the road and field. In sketching from nature, the practice gained in the gradations of tone will be found valuable. Keep the colors of the foreground brilliant, remembering that the coloring is greatly influenced by the warm tones of red and yellow seen in the sky at the horizon.

## GOLDEN-ROD.

AMONG the numerous varieties of "golden-rod," the one presented in our colored study is, perhaps, the most satisfactory for sketching from nature. The blossoms are here fuller and more robust than in some of the other species, and allow of a more simple rendering with the brush.

**OIL COLORS:** Select a rather fine canvas of the proper size, or a prepared wooden panel, and draw in the general forms of the blossoms as they appear in masses, without attempting to define them. Indicate with precision the direction of the green stems beneath the crowded bloom, as these will furnish a guide to the drawing, which is rather difficult. Keep in mind throughout the painting the fact that these stems start from one main branch, and indicate this direction, even where the stem is concealed. For an oil painting, the background must be carried out so as to cover the whole canvas. If a fine panel of wood is selected, the background may be more suggestively treated, and need not extend solidly out to the edges. The brush is used boldly here, and the wood may show through in parts, as if, in sketching from nature, one had given the principal interest to the flowers. The colors for the background are permanent blue, white, yellow ochre, light red, and a little ivory black. It will be better here to carry the stems all the way down to the bottom and running out of the canvas, instead of leaving the flowers apparently suspended in mid-air. In a sketch from nature this is not exacted, but when painting a complete picture for framing, it is better to suggest some logical foundation for the position of the stems. They then might be presumably placed in a vase, or be growing in the earth. As there are no direct shadows cast upon this background, it suggests an idea of space around and behind the flowers. The color for the golden-rod are cadmiums, light and deep, mixed with white; a little ivory black, and a little madder lake. Lay in the masses of light and shade broadly with these colors, and in finishing add the high lights and put on the deeper touches of shadow. In the highest touches of light use cadmium, white, and a very little vermilion, qualified by the least quantity of ivory black. In the deepest shadows, raw umber and madder lake are used with a little ivory black. Paint the green leaves with antwerp blue, white, cadmium, vermilion, raw umber, and ivory black; add burnt sienna in the shadows, and omit vermilion. The brownish stems are painted with bone brown, white, yellow ochre, permanent blue, and madder lake. A little ivory black and burnt sienna will give the deepest touches. In the finer outlines and small details a finely



pointed sable brush should be used. For the background use permanent blue, white, yellow ochre, madder lake, and ivory black.

**WATER-COLORS:** The transparent colors will be more satisfactory for ordinary painting, though for decorative purposes the opaque method will be preferable, especially if wood, glass, or leather are used as a foundation. Having drawn in the outlines of the flowers, leaves, and stems in their correct position, wash in the general tone of the background, which may be treated as seen in the colored plate, the washes not necessarily running out of the paper. A slight suggestion of delicate shadow may be added at the right side, falling a little below the flowers and leaves. It would be well to get a hint from nature here, by posing a bunch of golden-rod in the same position as shown in the study, and observing how the shadows fall upon a background placed a short distance behind the flowers. For the transparent method, wash in the background with a tone made from cobalt, yellow ochre, rose madder, and sepia; add a separate wash of lamp-black later, run thinly over the cooler tones at the right. The general tones of light and shade for the golden-rod should be mixed as follows: Wash in the lights with cadmium, a little rose madder, and a little sepia. For the shadows use lamp-black, yellow ochre, and rose madder. A few touches of vermilion are seen in parts, and some cobalt is added in the greener tones. Wash in the stems with sepia, cobalt, and light red; add lamp-black and a little rose madder in the shadows. For the green leaves mix cobalt, cadmium, rose madder, and lamp-black; add yellow ochre and burnt sienna in the shadows. Use a finely pointed camel's-hair brush in finishing for both stems and leaves.

#### CUPS AND SAUCERS.

THE cup-and-saucer designs are intended to be carried out entirely with tinting, gold and enamels. The rims and handles should be gilded. The dark dots represent dots of raising; the scroll work is also picked out with raising. The larger and open dots are to be of enamel of a color that will harmonize or contrast with the tinting. The raising is laid at the same time the color is put on, and the gold and enamel applied for a second firing. It is always well to gild the rim and handles for the first firing, so that they can be retouched if necessary.

#### PLATE BORDER—DAISIES.

A GROUND of celadon would relieve the daisies well. The design should be drawn in first with water-color, and the flowers cleaned out after the tinting is done. Shade them with a perfectly neutral gray, made of carmine and apple green, or pearl gray and black. Put in the centres of the daisies with silver yellow, and model them with the same gray tone mentioned above, adding a touch of brown 17. The calyx is of a bright tender green, like the stems, and softens into the white with just a hint of brownish gray. The buds show a tiny bit of white in the centre, and repeat the colors of the calyx.

The ornament around the inside of the rim of the plate could be picked out with raising and afterward gilded. Or, as it is a leaf form, it might be put in with a brownish green. It serves to give a finish to the tinting, leaving the centre white. In this way the work could all be done for one firing. If raising is used, two will be required.

#### A SET OF TABLE GLASS.

THE trellis, bow-knots, and the connecting lines of the pendants in the cake plate can be of gold, and also the central lines of the festoons that appear at intervals between the flowers. The midrib of the composite leaves can be gilded with attachments of green enamel, or, if preferred, they may be entirely outlined in gold. In the latter case the flower centres may be of alternate green and yellow raised enamel, and the petals partly white and partly pink. The central flower of each festoon can vary, alternating from white to pink; the pink flowers can have either green or yellow centres, and the white ones also. The dotted border can be of turquoise raised enamel, or yellow, or even gold alone. In either case let the connecting trellis be of gold, and use a similar treatment for the two extremities of each festoon's attachment to the bow-knot, and for the centres of the bow-knots. The little isolated blooms serving as connecting links between the outer border and the bow-knots should be treated similarly to the leaves. All the gilded lines should be fired before the enamelling is done. The pearled borderings can be delicately outlined in gold.

For the fruit dish it will be unnecessary to repeat the directions given above; a thread of gold at the edge of each angle or curved portion of this foot, to accentuate the same, will improve it. The trellis will repeat the method used in the cake plate. Care should be taken to contrast in color the pearled edges of this trellis with the beaded line immediately above and below it. The initials can be entirely of gold, or repeat the leading colors of the raised enamels used. The shield can alternate with initials, if desired. In painting the shield, outline it in gold; the maltese cross should be in red on a white ground; the lions in yellow or gold on a red or turquoise ground; the helmet should be yellow, and the plumes red. The conventional border at the foot of each glass can conform in color to the flower tints in the festoons, alternating with dots of turquoise or of gold. For the jewelled band on the stem of the hock glass ruby or turquoise enamels may be used. The outer edges of every piece may have a thin line of gilding added.

**CHINA PAINTING:** The dainty designs given for glass decoration can very well be adapted to china, the sizes being right for the different cups. A hint for saucers and plates can be taken from the cake plate. These designs admit of several modes of treatment. If the china is very delicate and of a good color, it might be left without tinting, and the leaf and flower forms could be painted in with delicate colors, with a dot of raising in the centre of each flower. After firing, outline the whole with the finest pen work of gold. The ribbons and small leaves should be done in gold, and all the open dots in enamel, or the whole may be in gold. If the leaves, flowers, and ribbons are given a thin flat coat of raising, the gold will be much richer than on the plain china. Another way would be to do the outlining in gold, and fill in the rest with enamel in different colors. If tinting is used, it had better stop at the row of large open dots, making them serve as a finish. The work will require two firings.

#### BORDER DESIGN FOR EMBROIDERY.

THIS design is especially suited to an altar superfrontal, and can be used upon it in repeat with beautiful effect. It should be placed so that the central figure will come exactly in the centre of the altar edge, and should then be repeated on both sides regularly, forming a continuous whole across the superfrontal and around both sides to the wall. The ecclesiastical lily and the rose would, of course, be used on the festive-day hangings and markers; therefore the following color combination in the asiatic filo silks is given for a white ground. As there are several gradations of all these colors, the label numbers will secure the worker against any violation of harmony which a slight mistake would occasion in so elaborate a composition. Work the roses in three shades of terra-cotta pink, nos. 2360b, 2360, 2361; the lilies in three shades of blue, 2400, 2401, 2402a. These two colors are the keys; the other shades must

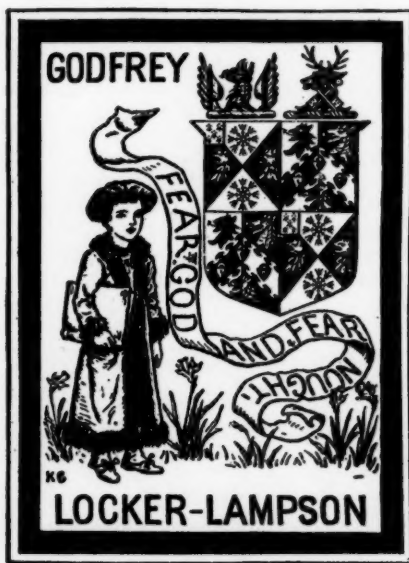


THE ARMS OF MADAME DE POMPADOUR.

supplement them. The lower lily, the one which fills in between the side rose and the central figure, has a calyx-like base. This, together with the spreading forms which make the central base, the side curving forms below the rose, and those furnishings which are obviously leaf-like, should be embroidered in three shades of green—x2170, x2170a, x2171. A touch of yellow may be used in the centres of the roses and in the little circles; 2633 and 2634 are best, because they are very soft shades. The stems should be worked in gold. The little cylinder-like stems which slant to the central base afford an opportunity for a strong gold touch. The slant of the stitches is made perfectly clear by the indicating lines, and one needs only to follow them closely to be correct. Remember that the beauty of this most artistic work is largely dependent upon one row of stitches lapping well over the row preceding. Work the first row with the lightest shade, long and short stitch, making a firm, true edge on the outline; work the next row long and short on both edges, with its long stitches coming within one sixteenth of an inch from the upper outline. Work the third row with the deepest shade, long and short on its upper edge, and terminating evenly against the line with those stitches which complete the form. Where the form narrows at its termination, some of the stitches are necessarily lost; these are short stitches. To work the three rows in the petals of the roses, one may disregard the double outline and work them as single petals, or the three shades may be worked as described in the inner petals, and those behind may be worked in one or two shades of the deepest.

#### ECCELESIASTICAL PANEL.

THE panel design can be used for the frontal decoration with the above-mentioned border on the superfrontal. It should be worked in a bold way and well defined in gold. If one chooses to do it in feather-stitch, which is the richest way, two strands of filo doubled will not be too heavy. Plenty of silk should be used. The stitches should be long—in the large leaves an inch in length; they will lie smoothly when covered partly by the next row, if properly directed. Embroidery is rarely done directly upon the large altar-cloth, but upon butcher's linen, firmly framed. After pasting, it is cut out. About one quarter of an inch of the linen is left around the design, which is mounted on the cloth. The mounting is done by throwing the satin over another framed linen, placing the design upon it in position, and fastening it down by couching gold or purse twist over the narrow linen edge. The stems will be most effective if worked in gold. Couch on one straight row of two strands down the centre of each stem from its termination in the leaves, as a vein. When mounted, couch down a double row on each side of this central one. You can define the thorns with these, and also gain the necessary width while you are making the whole very fast to the surface. It will be well to run one thread of the double strands up into the leaves on each side about half way. This will secure the leaves in the centre in a regular way, which is better than sewing them down through the embroidery. The latter way is likely to make the surface blister. Japanese gold, which is the thread here referred to, should not be put through the material to finish its ends, but fastened where it is to terminate, one strand at a time, even when it has been couched in two or three strands, and cut off squarely or diagonally, according to whether the end is to be finished on a straight or slanting line. Use very sharp, true scissors. The petal edges may be worked as though the double lines indicate a fold-over. The roll should be in the lightest shade, and with deep color under it to throw it out. The calyx points should be worked in two shades of green, the lightest and darkest. Let the first row be light, and shade it by three or five dark stitches, taken perfectly regular—a long one in the centre, a short one on each side; again a long one on each side, if there is room. The central disks in these large flowers can be raised.



## NEW PUBLICATIONS.

**PEINTURE ANGLAISE CONTEMPORAINE**, by Robert de la Sizeranne, proclaims the existence at the present day of an English national school of painting, reviews the work of the most important painters belonging to it, and compares its principles and results with those of the French school. Up to about 1850 English artists, with a few notable exceptions, followed in the wake of the continental movement. They painted historical subjects in the Italian style or genre and landscape in the Dutch. Since then there has appeared a new school, whose peculiar characteristics are a careful fidelity to nature or to the (non-artistic) idea—the assumption by the painter of the rôle of a moral and intellectual leader, and an experimental and amateurish technique. The younger painters, who, like our younger men, have learned French methods, Mr. de la Sizeranne disregards because they include no one of remarkable talent. He thinks that the English public will not support them and that the future, in England, belongs to what he describes as the national school. In this we disagree with him. Some of the men cited by him constitute a remarkable group, but not a school, and their influence can hardly be lasting.

As to the predominance of subject, it is not a peculiarly English trait. It is to be noted everywhere where painting is at a rather low ebb, as in German and Italian painting at the present day. The effort to promulgate important ideas through painting is as old as anything that we know about the art, only, up to the present century, poets and philosophers came first and the painters came after, to give body to their ideas. The little group of Englishmen, however, are, in the first place, originators of poetic or moral ideas, which they next seek to find embodied in actual forms, and then to paint. They do not start with the idea of a picture, but, if successful, they may perhaps arrive at it. Hence the need for new, close, and detailed study of nature; the old generalizations will not answer. The traditional style must be thrown over and a new style must be evolved, that will be in harmony with the new ideas. From this point of view our author treats of Mr. Holman Hunt as a Christian painter; Mr. Watts as an inventor and painter of myths, Sir Edward Burne-Jones as an abstractor of new meanings from old legends; and Sir Frederick Leighton, Alma Tadema, Millais, and Herkomer as showing the influence of the men of ideas and their technical experiments in academical painting, historical painting, genre, and portrait respectively. The ideas have come mainly from the pre-Raphaelites, and there is much about the principal deceased members of the group, especially Ford Madox Brown and D. G. Rossetti. Much attention is paid to Mr. Ruskin's teaching and influence.

Our author would not have English artists follow the French school, because that would be for them to lose their individuality without, as he thinks, any corresponding gain. French methods are based upon French ideas, and they require an artistic organization of body and mind which he thinks it impossible for Britons to acquire in any notable degree. Nor would he have Frenchmen imitate the English in their regard for the subject idea, no matter how noble or original, for that would be to abandon their strong point, the *idée plastique*. "There is nothing worse," he says, "than intentionalism in art." We think that in this he is partly wrong, partly right. French art is in need of new ideas, but the English ideas are not strong enough to cross the channel; and the English need a better technique, but if they adopt that of the French school they will have also to adopt French ways of seeing and thinking. (Librairie Hachette & Cie, Paris.)

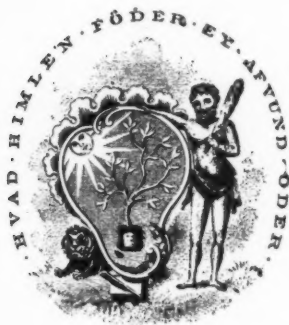
THE PORTFOLIO for May is an interesting monograph on Japanese wood-engravings, by Dr. William Anderson, who has drawn largely, both for illustrations and reading matter, on his expensive work, "The Pictorial Arts of Japan." His style is dry and involved, and the reader will be driven to form his own conclusions from the examples presented and the writer's lists of names and dates. The reproductions in black and white are the most useful, including several early Chinese, Korean, and Japanese specimens from the thirteenth to the fifteenth century, which provoke comparison with European wood-cuts of similar early dates. An example is given from the first illustrated romance, the *Ise Monogatari*, of 1608, and specimens of the work of the pioneers of the Japanese "Popular School." The color plates fail completely to convey any idea of the beauty of color in a good Japanese print. Some details on the processes of the Japanese engraver and printer are taken (with proper credit) from Mr. Tatenos pamphlet on the subject, edited by Mr. R. S. Koehler, and printed by the Smithsonian Institution at Washington. (Macmillan & Co., 75 cents.)

**ALPHABETS, A HANDBOOK OF LETTERING**, with historical, critical, and practical descriptions, by Edward F. Strange, contains a great mass of information on the development of lettering since Roman times, with very numerous examples; but it does not quite meet the wants of either the historical student or the practical designer of lettering. For the latter's purposes a mere sketch of the history of the subject would have been sufficient, and most of the illustrations, showing merely temporary vagaries and connecting links between one style and another, might have been spared; while to the former the space given to modern attempts at originality (with a few exceptions) is thrown away. A considerable number of the examples, both ancient and modern, are specimens only of bad taste and cranny incompetence. Still, in the absence of any really good work of moderate size, Mr. Strange's book may be said to meet a long-felt want. We would signalize, as most worthy the attention of the designer, the Roman capitals and uncials (pages 3 and 4), the Irish lettering from the Book of Kells, in which, however, the a, c and t are too easily confounded; the Caroline lettering, similar but plainer, on page 28; the Italian Gothic alphabet, page 48, and the Gothic type in plate 48; the italics on page 79; the Roman lettering on plate 80; the lettering in relief from old English furniture, and the Malatesta medal, the Caslon type, plate 173; and the William Morris type, plate 151. All of these have the supreme merits of readability and proportion, and several, if enlarged, would lend themselves to decoration. (Macmillan & Co., \$2.75.)

**FAMILIAR FLOWERS OF FIELD AND GARDEN**, by F. Schuyler Matthews, aims to do something more than to teach the reader to know the more familiar flowers, wild and cultivated, by name. Arranged according to their time of blossoming, the flowers are described as they appear in their usual haunts, the Mayflower in rocky nooks in the woods; the snowdrop in ancient New England gardens; the marsh marigold in springy meadows. Clever drawings in pen-and-ink reduce the work of description to little more than a few notes about color, texture, and habit of growth, greatly to the advantage of the average reader, who is more likely to be puzzled than enlightened by lengthy descriptions. But the botanical as well as the common name of each plant is given, and the reader who desires to know all that science has to say about any particular plant is referred to such standard authorities as Dr. Asa Gray's "Field, Forest, and Garden Botany." A full and systematic index will, however, be found to furnish sufficient information of the sort for those, at least, who are already acquainted with the characters of the chief flower families. (D. Appleton & Co., \$1.75.)



**BIRDS OF EASTERN NORTH AMERICA**, by Frank M. Chapman, is a thorough and well-arranged manual which the student of ornithology in the region covered by it may with confidence take as a guide in his researches. Mr. Chapman, who



John Vinton Dahlgren

is an assistant curator in the Metropolitan Museum of Natural History, has made himself familiar with every aspect of his subject, and possesses the none too common faculty of expressing himself without ambiguity or confusion. He presents descriptions of each order and family, supplemented in many cases by accurate pen-and-ink drawings, and half-tone plates from well-mounted specimens. This descriptive list, which constitutes the bulk of the work, is preceded by a useful "Introduction," giving hints on collection, and what is now of much more importance, the out-of-door study of living birds; for as regards description of form and color, the work of the American ornithologist is complete, or so nearly complete that the average student has very little chance of adding to it, while much yet remains to be learned of bird habits, of nesting, migrations, and so forth. Sufficiently full lists of works on special topics are given, and there is a full and accurate index. The frontispiece is a color plate of "Bob White," male and female, in a tangle of blackberry vines, and there is a serviceable color chart, giving thirty different tints. We can recommend the work to every student of natural history. (D. Appleton & Co.)

**THE HUMOR OF RUSSIA**, translated by E. L. Voinich, is a collection of short tales and dramatic scenes, most of which strike us as satirical rather than humorous. They represent not only such celebrated writers as Gogol and Dostoyevski, but others little heard of outside of Russia, such as Gorbunov. Among the best are those in which a serious intention is partly concealed under the guise of a fable or extravagant fiction. Schedrin's "The Self-sacrificing Rabbit" is the typical Russian, who submits to all sorts of annoyances and deprivations because he thinks it his duty to the Czar to do so. Dostoyevsky's enormous whopper, "The Crocodile," a foreign beast who swallows the progressive gentleman who ventures to investigate him, is a hit at the foreign capitalists, who, in similar manner, "take in" the enterprising but not very clever Russian. Gogol's "Marriage" and Ostrovsky's "A Domestic Picture" are satires on the manners and ideals of the commercial class. Stepanik, who supplies a short preface, is represented by a short tale, "The Story of a Kopeck;" and there are numerous half-tone illustrations by J. Frenzeny. (Imported by Charles Scribner's Sons.)

**UNDER THE MAN-FIG**, by M. E. M. Davis, is an excellent story of Southern life before and since the war. The town of Thornham, once the capital of the short-lived Texan republic, is the scene, and Thornhams, Vanboroughs, and Van Herring, the principal characters, all related to one another in the complicated Southern fashion, are among its citizens, and subject therefore to the gossiping court of idlers who gather under the great fig-tree which was supposed to be older than the town itself. A scandal started by these gossips is the motive of the tale. A Van Herring, accused of having stolen the diamonds of a dead woman, a Thornham, and at one time betrothed to him, is the hero. No one openly accuses him, but everybody avoids him and his family, and he dies before the shadow is removed from his reputation by the confession of a worthless "poor white," who it was that had actually committed the theft. But the reader will be chiefly interested in the subtle and varied drawing of character, which puts before him many curious types of humanity, in their strange dialect and racy humor. (Houghton, Mifflin & Co., \$1.25.)

**THE ADVENTURES OF CAPTAIN HORN**, by Frank R. Stockton, is a novel of adventure, pure and simple. There is little of the author's familiar humor, which consists in showing how commonplace people can remain commonplace in the most surprising circumstances. In the present case the circumstances are so very wonderful that we cease to care about the people; we read on and on for the sake of discovering how things turn out. Captain Horn and his three passengers and crew are shipwrecked on the coast of Peru. Most of the crew unaccountably disappear after landing, and the survivors finally discover that they were murdered by pirates. Meanwhile, these lucky survivors find a wonderful cave with a wonderful lake in it, whose waters they accidentally discharge, and by so doing drown the pirates and uncover the treasure of the Incas. Some of the most interesting chapters deal with Captain Horn's arrangements for carrying away, dividing, and securing legal possession of this treasure. The adventures keep the reader's attention on the stretch to the very end. (Chas. Scribner's Sons, \$1.50.)

## EX-LIBRIS.

### BOOK-PLATE COLLECTING.

Of collectors' hobbies few have become so important within so brief a time as that for collecting book-plates. A few years ago collectors were by no means numerous; but since the founding of the English Ex-Libris Society, which has affiliated with it hundreds of collectors of other nationalities, the work of the collector has been methodized and the field covered by his researches extended, and, in consequence, it may safely be said that there are at this day one hundred collectors of book-plates for every one that existed some twenty years ago. Numerous works have been published on the subject, and whatever the size of the editions, they have quickly been exhausted. In most cases copies have sold at a premium within a short time after publication. The announcement of a new book on Ex-Libris is soon after followed by the further announcement that it is "out of print," and becoming rare. And it is not to be wondered at that such is the case, for book-plate collecting is one of the most instructive and entertaining of hobbies, and to keep informed on the subject—which is constantly entering upon new phases—it is necessary to secure the newest as fast as they appear, while the old ones still retain their value.

Like all other novelties, book-plate collecting is scoffed at by the ignorant and indifferent. A writer in The London Daily News evidently thinks that he has made a great point when he hints in the same sentence that it is both infantile and senile. "Why," he asks, "of all things collect book-plates? Are there not door-knockers which a man may collect, or visiting cards of all ages, or muffin bells, or old boots, or political walking-sticks, or pocket-handkerchiefs of the anti-slavery period . . . or Biblical teapots of the last century, or the decayed hair brushes of

try in any such field will not be thrown away. As to book-plates, apart from the interest often attaching to them on account of their former owners, whose tastes they illustrate, they contain much of the work of the most noted artists and engravers

of the last three hundred and fifty years, and one of them may consequently be of more value than many warming pans. Are examples of Albert Dürer, Bartolozzi, Bewick, Hogarth, Marshall, Pine, Fairthorne, Mountaine, Turner, the Mavericks, Alexander Anderson, Revere, Nathaniel Hurd and Dawkins, of Walter Crane, Abbey, Kate Greenaway, Thackeray, Randolph Caldecott, Millais, Stacy Marks, and Sherborn not worthy of preservation? At the present time many of the leading artists and engravers of this country, England, France, and Germany design or execute ex-libris, frequently putting the cream of their talent into book-plates for themselves, or for friends and clients. They know that copies of each new plate are sought after by collectors, and that their work will be widely appreciated.



### ANONYMOUS PLATES IDENTIFIED.

FOR the following identifications, we are indebted to Mr. Mortimer Delano, pursuivant-at-arms:

No. 2, the De Paris family, residents of the Ile-de-France, France. A Count's crown surmounting the shield. The order is too indistinct to be recognized. This plate probably belongs to a branch of the De Paris family, the "difference" being in the tincture of the field; one is "sinople" (green) and this one is sable.

No. 3, possibly the coat-armor of an Archbishop in the Tottenheim family of the former old German duchy of Franconia.

No. 26, the Barrow family, of Wiltshire and Suffolk, England. In the plate the tinctures are not indicated by the engraver. The arms are: Sable, 2 swords in saltire, argent, points and hilts or, between 4 fleur-de-lis or. The crest is used by the Barrow family.

No. 36. This is the crest of Baron Foley, Kidderminster, Wiltshire, England. The shield between the lion's paws bears the Foley arms. The monogram seems to include the surname "Foley."

No. 18. This is a most unusual book-plate, showing numerous family alliances. The crown is that of an English viscount. The supporters are those of the extinct earldom of Tynley (1784), being 2 eagles regardant argent, each entwined with a snake about the neck. The field is quarterly quartered.

I., quarterly quartered: 1 and 4 appear as the second quarter in the arms of Fairfax, 1660, and would denote probably the name of the particular viscount who owned this book-plate; 2 and 3 are the arms of Child, Earl of Tynley, Ireland.

II., grand quarter: Bernard, earldom of Bandon, County Cork, Ireland.

III., quarterly quartered: 1 and 4 argent, eagle displayed 2 heads sable; 2 and 3 argent, 3 ragged staffs gules, fired proper. Over all, an escutcheon of pretence argent—a man's leg couped a-là-cuisse, sable. These are the arms of the noble tribe of Wales, Cilmin Troed-Du.

IV., is the same as I.

### HOW TO CLEAN OLD BOOK-PLATES.

To restore old book-plates that have been injured by age and damp, proceed as follows: Place upon a flat surface a sheet of white paper somewhat larger than the print to be cleaned. Carefully dampen the print on both sides with a soft, wet sponge, and then saturate it with a mixture of chloride of lime and oxalic acid dissolved in about equal proportions in a pint of cold water. You can tell when the mixture is right, by it turning magenta color. Continue to apply it until every stain or spot has disappeared, and then with a clean sponge wash the print freely with cold water.

### ANONYMOUS BOOK-PLATES.

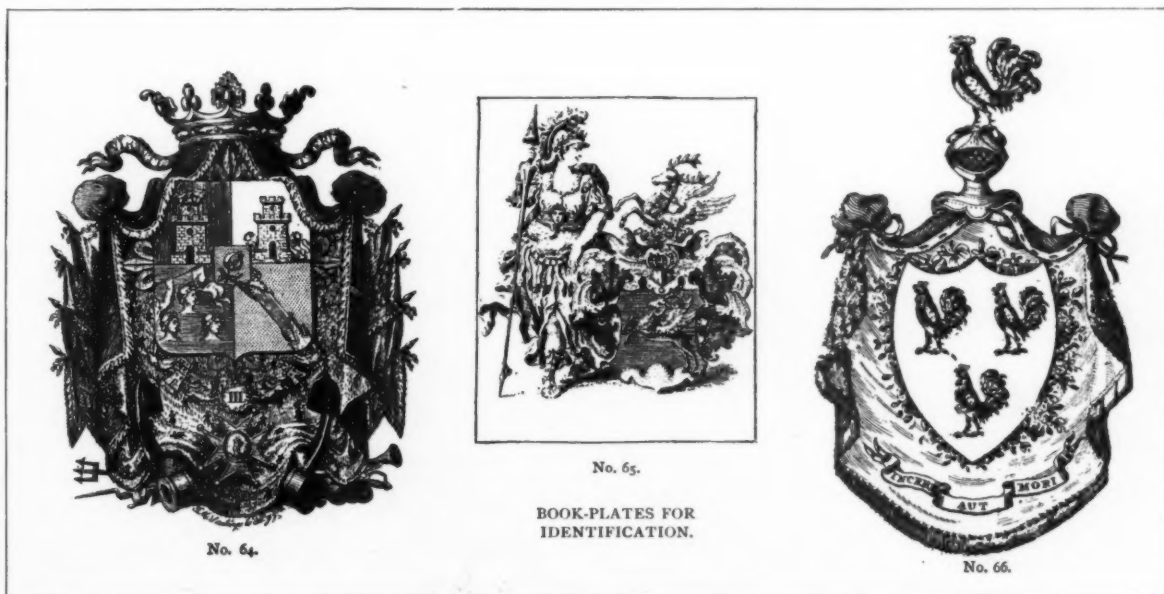
INFORMATION is wanted concerning the book-plates Nos. 64, 65, and 66, which are shown at the bottom of this

page. Those of our subscribers who desire the identification of any of the specimens in their collections will please consider themselves at liberty to use our columns for that purpose. They are assured that the greatest possible care will be taken of any plates entrusted to us for the purpose of reproduction, and these will be returned to the owners in as good condition as they reach us. By this means of presenting facsimiles of originals, we are confident that identification of unknown ex-libris will be made much easier than by the mere descriptions of the various plates.



No. 65.

BOOK-PLATES FOR IDENTIFICATION.



No. 64.



No. 66.

## CORRESPONDENCE.

## OIL AND WATER-COLOR PAINTING.

H. H.—If you mean to use canvas in painting the butterflies, mix a little turpentine with the colors for the first painting; after that the best medium is poppy oil, to which a few drops of siccative may be added.

S. B. J.—(1) You may "oil out" your painting with either linseed or poppy oil. Apply the oil with a brush and wipe it all off again with a soft rag.

"A 'COWLES' BOY."—(1) It was all right to try to lay in the foreground and middle distance of your oil painting with water-colors. The colors would have adhered to the canvas if you had put a little ox-gall (or Crane's medium) into the water used for the color. (2) Your incorrect glazing having made the foreground "too green," add a little burnt sienna or madder lake. This will moderate it without making it colder in tone. You could make it colder in tone if you wished to do so by using a little blue black.

"DIXIE."—(1) In oil painting, any color may be rendered transparent by mixing it with sufficient clear oil. Poppy oil is best for this purpose. (2) For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine, tempered with the local tint; for high lights use white, ivory black, and a very little burnt sienna. (3) To paint peach blossoms in oils, use German rose madder; for shadows, white, ivory black, and yellow ochre, with a touch of the rose madder; for high lights, white and rose madder, with a touch of cadmium yellow.

"A LEAGUER."—(1) Light and rather brilliant colorings should prevail in the "first painting." As you approach the finish of the picture, you will probably find the colors more subdued than you expected. In the "first painting," too, avoid much cool color. You can add what is needed as the work advances. (2) Bristle brushes are best for "glazing" large surfaces; they spread the color more, giving it greater transparency.

C. B.—To paint apple-blossoms, the darkest shadow color may be of raw umber, cobalt blue and white, with a touch of scarlet vermilion worked into it where the pink tinge glows through it. Toward the base of the petals, which are almost white, the shadows are greener, and can be obtained by mixing pale lemon yellow and ivory black. Take off the rawness of the white lights with yellow ochre. Mix scarlet vermilion and white for the pink tint; make it stronger for the buds, and work in rose madder for the darker tones. For the highest lights use a little pale lemon yellow mixed with white. For the centres use pale lemon yellow, light cadmium and raw sienna.

ABBOTT.—(1) Siccative of Harlem is dangerous, because it dries the surface of the painting only, forming a skin, which in time will crack and break it up. The ordinary siccative is considered safe; so is siccative de Courtray. (2) Poppy oil dries in about two days. (3) In the language of the studio, some of your colors have "dried in." You can restore their brilliancy by applying a little "French retouching varnish" thinly with the finger.

STUDENT.—Academy board is excellent for a foundation for painting, and the only way we can account for the spottiness in your work is that you must have left on it some of the white powder which is seen on the surface as it comes from the dealer. It is best to prepare the board with a heavy under-painting of warm gray tint, using white, yellow ochre, a little ivory black, and burnt sienna mixed with a little turpentine. This is put on with a flat bristle-brush, and when thoroughly dry is rubbed down with fine sandpaper, slightly dampened with clear water.

W. R.—Raw sienna should not be classed among the "unfit" pigments; it is only where its ferruginous nature comes in contact with chemical elements unfavorable to iron that its use should be avoided, for otherwise it is but little changed by light, time or foul air. Terre verte, when obtained free from earths containing copper, is durable, and unaffected by, and unaffected, other colors when in combination with them.

L. O.—Watermelons in the hands of a beginner are very certain to appear crude. Those who are inclined to try them will find that breaking gives a richer, more frosty surface than cutting. The bright rose tint may be produced with rose madder, vermilion, and pale cadmium. These colors dry so slowly, and the fresh frosty appearance is lost so quickly, that it is best to finish the surface at once by dabbing rather stiff white evenly and lightly over it. The places from which seeds have loosened or dropped will want warmer, deeper crimson, rather than frosty white. Bristle brushes should be used throughout, except, it may be, for the seeds.

U. K.—Good mastic varnish will nearly always bloom. When the bloom begins to appear after varnishing, you should sponge the picture with cold water, wipe it dry with a silk handkerchief, and polish by gently rubbing it with a second one. Repeat this at intervals of about a week so long as there is a tendency to blooming. Afterward, to preserve the brilliant polish of the varnish, the picture should be rubbed gently with an old silk handkerchief, breathing, if necessary, upon any dull places, and then rubbing. Frequent varnishing is objectionable. To add linseed-oil to varnish to prevent blooming is equally so; for, if such varnish is applied to a picture which has never been varnished, the glazing, when the picture is clean, will all come off with the varnish.

"UNKNOWN."—(1) Asphaltum is treacherous at best, and we advise you to reject it from your palette altogether. It is least likely to crack when mixed with an unctuous vehicle; even then it is not safe. It is a solution of asphalt in turpentine that is commonly called "asphaltum," and the mixture with drying oils "bitumen." (2) Send an example of your best work to the autumn exhibition of the National Academy of Design; put a modest price on it, and let it take its chances. If it be rejected, do not be discouraged, but try again. Many artists who are now very successful in selling their pictures in New York were repeatedly refused admission to the Academy. You might write to Wilmurt, the picture-frame maker, 54 East Thirteenth Street, who takes charge of pictures from out of town intended for New York exhibitions, and returns them if not sold. He will doubtless send you a form of application to fill out and forward to the Secretary of the Academy. (3) Oil paints will sometimes dry in dull spots, but this can be remedied by applying a little poppy oil before painting again. If the picture or sketch is entirely finished, the colors may be brought out permanently by using Soehnle's French retouching varnish. (4) A "canvas scraper" is a special knife used for removing the thicker and more prominent touches of color from those parts of a picture which, for any cause, it is desirable to re-



paint. One must wait until the colors to be removed are quite dry before using the "canvas scraper." (5) For brown hair use sepia, and a touch of lake if very dark.

## CAUTIONS IN BUYING OLD PRINTS.

S. E. says: "You spoke recently of a certain print as 'a bad impression.' Apart from telling from its general faded look, is there any way for an ordinary buyer of engravings to know that an impression is not quite up to the mark?" We reply that there are three things which make an impression bad: (1) It may be badly taken off; (2) it may be from a worn plate; (3) it may be from a retouched plate. In the taking off the print may have received the force of the roller at intervals, which makes the impression double and accounts for the glimmering appearance which puzzles the eye. From a worn plate, you often lose all the effect of the spirit of the original. From a worn plate that has been retouched, you almost always get a mere travesty of the original, for the work is generally given to a mere workman, who, even if he could appreciate the intentions of the original engraver, could not carry them out. A faint impression from a worn plate is much to be preferred to a strong one of a plate that has been retouched by any hand than that of the original engraver of it.

## DISTEMPER PAINTING.

L. T. A.—A good medium for distemper painting can be made with equal quantities of common bar soap, light-colored blue and alum. Each is to be dissolved separately in boiling water, strained, and the alum solution to be added to the other two little by little to prevent too much effervescence. It can be thinned with clear water to the proper consistency. This size is to be put on plentifully before painting. The colors are to be first mixed with water to the consistency of cream before adding the size, or medium. Excellent tints for distemper painting may be made as follows: For pink, take lake and paris white, or zinc white; for gray, add ultramarine (artificial) and black to white; for sage green, add antwerp blue and yellow ochre to white; for olive green, add yellow ochre and black to white.

## INTERIOR DECORATION.

E. J. F.—Let a general warm tone, not too dark, prevail throughout the apartments. Nothing so takes away from any appearance of space as a scheme involving different colors for the walls, ceilings, and floors of the several rooms of a house, and when the house is small, this becomes doubly important.

W. D.—Corduroy is made in many of the new shades of greens, blues, and old reds. It is well suited for curtains in halls, libraries, and dining-rooms, and it also makes serviceable cushions and pillows for chairs and sofas. It is made in both wide and narrow stripes, and these may be agreeably combined in two shades of the same color for doorway curtains.

F. W.—(1) In painting cornices, dark colors should be avoided; red used sparingly, blue plentifully. Red, vermilion, carmine, or lake may be used in the quirls; blue—ultramarine—on flat and hollow surfaces, and gold or yellow on prominent or rounded objects. Intense colors ought only to be used sparingly on small objects. (2) The woodwork in a room to be furnished in blue should be painted in "old ivory" or cream color.

A. S.—How to fill the bedroom fireplace in summer is a question which is often asked. To leave it as a yawning black hole in the wall, to mask it with a rusty, or, worse yet, a stove-polished "blower," or to stand a wretched paper screen in front of it, or, finally, to stuff it full of artificial paper flowers or leaves are the usual expedients. If one lives in or near the country, the grasses so commonly gathered in the fall for bracket and mantel decoration through the winter may, now that there are plenty of flowers for our vases, be put in the fireplace instead of being thrown out. It is better, however, considering the variability of our climate, and the chances that even in summer we may have a disagreeable cold and raw evening or two, to fill the grate with birch logs with their bark on. They look pretty and diffuse a pleasant odor, and then there is the feeling that they may at any moment supply a cheerful blaze.

H. P.—For your room in russet red the curtains and drapings should be of a dark brown red; the paper might be in two shades of light indian red or deep salmon, and if a dado is used, it should be of a darker maroon or deep indian or egyptian red, only touched with gold. There are beautiful and indescribable shades of red, inclining to brown, now manufactured in plush, velours, and cloth; they range from maroon to chestnut, and from claret to pale salmon; but they all have a certain sombre autumnal glow. Hammered or other copper and brass-work looks very well in such a room, and with palms and ferns would brighten it wonderfully. Instead of a carpet, a very dark, plain-colored druggot of denim, carrying out the deepest tone of the prevailing color of the room, is recommended, and on this Indian or Persian rugs. The furniture might be covered with any russet-red material, with pattern in dull reds, olives, and pale blues. The sofa would look well draped with rich stuffs or shawls, and piled with cushions like the couch of an Odalisque.

## CHINA PAINTING.

B. T.—The china, as a rule, needs preparation. Moisten it over with turpentine and let it dry; it will then take a lead-pencil mark. Some of the tracing papers, we believe, can be used without the aid of turpentine. However successful you may be in tracing your design, you will probably have to restore outlines that will be more or less obliterated during the progress of the work. For this you can use india ink or carmine water-color.

C. T. E.—(1) Nasturtiums are painted in various shades of yellow, red, and brown—light yellow and orange yellow, with light or dark red centre marks on the petals; orange yellow, striped, spotted, and marked with orange red; capucine red, red brown, violet-of-iron; yellow brown and sepia shaded with dark brown. Shade the yellow with brown green, the reds with darker shades of red, or red and black mixed. (2) To lay a uniform ground, prepare a sufficient quantity of the required color and apply it thinly with a large, square, badger-hair brush, in successive horizontal touches, from top to bottom, taking care not to go over the same space twice. A very large and soft blender cut with a slanting end is used to make this color even. This is done twice, the second time with short strokes of the brush in order to get the color perfectly level and well distributed. The outlines of your design (in india ink or carmine) will show through this ground when it dries. If the ground color requires a very strong firing and the other colors a milder one, the ground is fired before the other colors are added.

NEW READER.—(1) The purplish tinge of your carmine shows that it was overfired. If underfired, it would look yellowish. (2) Blues, carmines, and yellows must be used with care. The most fusible of these—light sky blue, the lightest carmine, and ivory yellow—if applied too thickly may blister and scale in firing. (3) Yellows are inclined to fire very strongly, and must be used sparingly. The carmines acquire a rich tone, approaching scarlet, by having a very little orange yellow thoroughly incorporated with them. Too much yellow will give an ugly brickly hue. (4) A very deep carmine being desired, it would be best to paint it in lightly and have it fired; then repaint and have it fired again. This is the safer method with purple also.

M. T.—After the fire is well started, the escape pipe should never be closed. Through it observations are taken to judge of the progress of the firing. The intense heat in the interior of the kiln at last makes the firing pot red hot, even to its lid. Looking down the escape pipe, a dull red glow is first seen in the interior of the pot; it brightens from moment to moment, and when the glow has become so vivid that the white mass of the china is clearly exposed to view against the sides of the pot, any ordinary painting will have glazed, and it is time to stop the firing.

J. R. T.—In answer to your query as to what are the easiest and best shapes in white china for decorating during the summer, we should advise you to write for the catalogues of the various dealers advertising in our columns and judge for yourself. Any of them will, undoubtedly, send you their catalogue if you mention The Art Amateur. As we have just received the new one of L. Cooley, 38 Tennyson Street, Boston, Mass., we will pick out from that a few of the shapes that would seem to suit your purpose. Among the newer pieces is an "Empire" chocolate set. The ware is entirely without ornament, but the outlines are very graceful and simple. The piece only needs to be tinted and to have a gold rim on the edge and gold handle to be extremely dainty. One might add a monogram if desired. The after-dinner coffee-cups are very good in shape. A set of such cups, decorated for a pink chrysanthemum dinner given last winter, were tinted a deep red brown, shaded to white at the edges. The edges and handles were gilded. The only decoration on the cup besides this was a monogram in gold, but across the saucer was a spray of chrysanthemums in raised gold. The flowers and leaves were simply painted on with a flat, even coat of the raising, and the outlines and stems slightly accentuated with hair lines in relief. A little tea set called the "Odette" only requires to be decorated in gold and enamel to make a most charming gift. Another tea set of good design and more substantial build is the "Mignon." The ice-cream set, "Psyche," is an odd shape, with a heavy, beautiful ornament in the ware; one or two colors combined in the tinting would give a rich effect with little work. Also the olive dish "Almida," sold in six sizes. Vases, flower-pots, rose-jars, trinket sets, smoking and writing sets are also shown in many beautiful designs.

## POUNCING AND TRANSFERRING A DESIGN.

S. F. B.—The best pounce-powder, such as is used in transferring designs, is made of powdered charcoal. It is easily removed from the fabric by lightly dusting with a silk handkerchief, and it leaves no stain or mark, as chalks sometimes do. The pounce-bag is made by tying a little powdered charcoal in two or three small squares of muslin. The pattern which is to be transferred is perforated by carefully running the little revolving metal spur called a "roulette" over the outlines; the pattern having been placed over the fabric, the pounce-bag is lightly tapped on the surface, so as to force the powder through the muslin, and, at the same time, through all the perforations of the pattern, showing by the powder which has passed through the minute holes of the pattern a dotted repetition of the form of the design. The pattern is removed, and the pounced design is secured by going over it with a soft black lead-pencil, and drawn in with a reed pen and liquid indian ink, or any other coloring fluid. The reed pen is convenient for outlining, as it carries the marking fluid with a sharpness and freedom which imparts spirit and finish to the work.

## PAINTING ON TAPESTRY CANVAS.

W. L.—To shade a white dress, make a gray with cochineal, indigo, and yellow; leave the canvas untouched for the high lights. To produce a buff-color, make the shadows of yellow, sanguine, and indigo, and the light wash of yellow much diluted, with just a touch of ponceau in it. A beautiful purple can be made with cochineal and ultramarine. Introduce some yellow into the shadows and a little sanguine. A soft azure blue is obtained by mixing a little emerald green with ultramarine and introducing into the half tones and shadows some complementary color made with yellow and sanguine. (2) If you have had no previous experience in tapestry painting then it would be much better for you to commence with foliage or flowers. These you will find comparatively easy, and therefore encouraging, besides which you have the opportunity of becoming used to the working of the various colors and the method of laying them on, or, rather, of scrubbing them in.





U. L.—A simple way to imitate the old tapestry effects is by using ordinary oil colors diluted with turpentine. This is done on burlaps or coarse linen packing cloth. But it is not to be confounded with the genuine tapestry painting, for which specially prepared dyes are used—a process which has been fully described in these columns.

#### SUNDRY QUERIES ANSWERED.

H. T.—(1) In painting on plush, the best way to prevent cracking is to paint as thinly as possible. (2) Pale yellow would make a good background for your lilacs.

COLLECTOR.—The directions given on another page, "How to clean old book-plates," are equally applicable to your damaged steel engravings and lithographs.

J. E. S.—Robertson's "Manual on Etching," published in the Winsor & Newton series of handbooks, and sold by C. T. Reynolds and F. W. Devoe & Co., is lucid and trustworthy. Etching materials are sold by John Sellers & Sons, 17 Dey Street, New York.

BOSTONIAN.—Your "Satsuma," if "over three hundred years old," as the dealer assured you, is a curiosity indeed; for decoration in colors in Satsuma ware was not introduced until the end of the eighteenth century. Are you sure that it is not modern Ota or Awata ware?

H. S. T.—"In keeping" means that there is proper subservience of tone and color in every part of the picture, so that the general effect is harmonious. When this is not attended to, there is a harshness which gives isolation to individual parts, and the picture is said to be "out of keeping."

E. S. J.—(1) In painting your fan, use body color—i.e., mix all the colors with Chinese white—plenty of it, if you are painting on a textile fabric. (2) To gild on satin, apply, with a sable brush, a solution of isinglass, which, when dry, go over with a coating of gold size. The latter is left "tacky," so that the gold leaf will easily adhere to it. The leaf is then carefully pressed with a piece of soft chamois leather.

LAURA H.—Having "steel-gray eyes, rosy cheeks, and brown black hair," your "old gold" is unfortunate. Your choice of pale green is no better. But preference for a wide range of colors may be open to you: all shades of blue; all dark shades of blue, green, red, and purple; violet, lilac, fawn, gray, and brown. Still, probably, nothing would become you so well as unrelieved black.

A READER.—(1) For a dead finish for black walnut furniture, take equal parts of burnt umber and well ground pumice-stone. Mix them well and apply with a woollen rag or hair-cloth dipped in raw or boiled linseed-oil. The longer you rub, the better the result will be. (2) The walnut does not need to be filled or oiled.

C. A.—To transfer a design to metal, place a piece of carbon paper upon the metal, and lay over it the design. Then, taking care that neither of the papers shift—this is of paramount importance—trace firmly over the lines of the original with a bone point or knitting needle. If the original is not valuable it is well to use a hard lead-pencil in place of the stylus, so that record may be left of the lines actually traversed, and none omitted or gone over twice.

A. L.—The old velvets were rich in silk, longer in the pile than ours. The old satins were heavy, soft, did not form harsh folds nor give as sharp lights as the modern. Our manufacturers can copy with great exactness the design of an antique stuff, even to its accidental defects, but the shading of the color, the effect of age on the thread are beyond them. Certain attempts have been made in France which have had to be abandoned, as much because of the expense involved as because of the slight success attained.

"ANGLOMANIAC."—Your pride in your English cut-glass is itself commendable and is natural enough. Among certain persons of taste fine cut-glass will probably never go out of fashion. Combined with choice silver and fine napery, nothing can surpass it for the dining-table. But, if you would be discreet, do not make such a point about the "English" side of the question. Did you ever consider that the pearlshell in it comes from the United States or Canada, the sand from France, and the nitrate of soda from South America? The soda in English glass is probably the only ingredient which is of that nationality.

P. T. S.—(1) Plain mahogany, without markings, is the cheapest. Next comes the veined sort, then the flamed, moiré, spotted, striped, and branching. The richest markings are found at the junction of the trunk and principal branches, which is, so to speak, the prime cut of the tree. (2) Whalebone is very serviceable in wood inlays. It should be softened by being boiled in water twenty-four hours before it is used. It is then split into long and narrow rods, which are employed to out-

line patterns made with different richly colored woods. The great elasticity of whalebone permits a much freer use of outline than would be possible with any kind of wood.

R. D.—Miniature painting proper is almost invariably done on ivory. Very thin sheets, hardly thicker than stout paper, are prepared for the purpose, and sold by artists' materials dealers. Great care must be taken in selecting these, as it is difficult to obtain them sufficiently free from a grained appearance—the grain is bound to show more or less; but some ivory leaves are much more free from it than others, especially toward the centre, where the face will be painted. Let the surface of the ivory, then, be as even and smooth as possible, more particularly for a fair complexion. The color of ivory is a great help to flesh painting, as the creamy tint forms an excellent ground for a fair skin; for male subjects or brunette beauties a dark-tinted ivory should be chosen; never select pieces of a whitish hue, as they look poor when painted on, unless a great deal more work is expended on them than should be necessary.

J. P.—If practicable, or unless there is a special reason to the contrary, artists work with the light on the left, to prevent the "cast shadow" from the brush falling inward; it follows, therefore, that pictures are nearly always seen to the greatest advantage with the light on the left of the spectator. "Cast shadows" are always to be distinguished from other shadows incidental to an object. In this instance the side of the brush itself turned from the light would, of course, have its shadow, and another shadow would be "cast," or projected on to the first object with which it came in contact. Cast shadows are always darkest, because least susceptible of modification by reflections.

D. R. A.—The double buttonhole is a very beautiful stitch, and one not very widely known. It looks mysterious to one who does not understand it, for while it is simple when once mastered, it is not easy to learn by ripping. It requires two lines like one bar, not less than a quarter of an inch apart running parallel. They may be as much as an inch apart. Bring the thread up in about the centre of these two lines, holding the material as for buttonholing, only stretched between the fingers so as to give more surface. With the thread held under the thumb of the left hand, take the embroidery buttonhole stitch, sending the needle down on the top line and bringing it out perpendicularly above the centre. This done, reverse the needle, holding it exactly upside down; send it down on the lower line and bring it out below what would be the middle of the bar, always perpendicular. Continue these stitches down and up, keeping the thread in front of the needle, and you will have a heavy bar of rich silk stitches with a pretty braided line through the centre.

B. B.—In portraiture observe the greatest precision in the contour of the head, in the manner in which it is placed upon the shoulders, and in its relation to the rest of the body. This is the first rule for the painter—the most important. Afterward the line of the hair and the position of the features should be indicated without immediately attempting to express them. In order that the portrait shall not bring into prominence the imperfections of the face, they should, in the first place, be well understood. If the nose is too short and too far from the mouth, you lengthen it a little without touching the mouth, and the two defects are softened. If, on the contrary, the nose is too long, you shorten it a little, always without touching the mouth, in order not to alter the division and contour of the face.

N. J. T.—The scale of measurements which were considered by the ancient Greeks to constitute the proper proportions of the human frame are as follows: For the whole figure of an average man the height is eight times the length of his head, measuring from the top of the crown to the sole of the foot. The distance from the longest finger tip of one hand to the longest finger tip of the other, measured across the breast with both arms extended in line, will equal the length of the body. The length of the arm from the top of the shoulder to the extreme point of the elbow equals one head and a half, or twice the length of the face from the roots of the hair on the forehead to the chin. The distance from the elbow to the wrist measures one hand and a quarter; that from the wrist to the end of the longest finger tip is equal to the length of the face. In different individuals these measurements will, of course, be found to vary, and this fact must be taken into consideration when portraits are in question. For ideal subjects, however, it will be safe to sketch in the general outlines of the figure according to the above proportions.

#### NOTES FROM THE SHOPS.

THE rage for all things silver shows no sign of abating; indeed, the long list of small purchasable objects in that much-abused metal grows longer. This is something to be encouraged, for there is nothing in the least vulgar or ostentatious in its use, as is too often the case with gold or gilt, and its harmony with all colors makes impossible any of the dreadful combinations that so often follow the use of good material in ignorant hands. Not only can every article belonging to the toilet-table be found in silver fittings, but silver vases and flower-pots

or petites jardinières, not only those filled with ferns for centre-pieces, but also those holding potted plants. These are, of course, small, and meant only for plants suitable for tables or stands. Silver seems especially appropriate for lamp-standards, its brilliancy adding to the light effect of the whole. We do not mean the large piano lamps, with a dull silver finish, but the little ones, dainty and quaint in shape, and with a high polish. As silver candlesticks have long been in use, it is only strange that lamps of this kind have not been introduced before. By the way, an old-rose colored silk lamp-shade gives a most beautiful light at night, though the best effect comes from a shade which is too pink to be pretty in the daylight. Indeed, the strong shades of all colors, those which are least pleasant by day, give the best effect at night, while the delicate colors are entirely lost. This is unfortunate, as few people can afford two sets of shades, and the present size and style does not allow them to be put by in a corner till wanted.

For those who can afford them—and for the amount of work put on them they are not expensive—Venetian glass mirrors make charming additions to the home, and are to be had of all first-class dealers. They are too harmonious and subdued in color to clash with any of the other decorations, and the workmanship is so artistic that they give a lasting pleasure. The border is a band of flowers made either of solid glass in high relief, or of glass mosaic, and is broad and heavy, though not dark. Sometimes the background of the flowers is of gold mosaic, the style of work being that known as Roman.

The leading of glass is an excellent decorative feature in many places, as in window-panes, the glass doors of cupboards and sideboards; but when it is used, or imitated, in vases, it looks out of place. Such a style of work is adopted in what is called Royal Flemish ware. Not only is the surface broken by the lead lines, which are gilded, but medallions are inserted. The effect is incongruous and unsatisfactory, though the ware commands a high price.

The triplicate mirror has been a valuable addition to the dressing-room of those to whom the toilette is a long and elaborate process; it is now made more useful by being placed on an easel. In this way it may be moved about to suit light or space, and it introduces a pretty piece of furniture into the bedrooms. The top of the easel may be draped to form a background to the mirror, but let it be real drapery of suitable stuff, and harmonizing with the colors of the room, not "a scarf carelessly knotted." Bamboo easels are inexpensive and pretty, and the triplicate mirrors can be bought with bamboo frames.

There is always something new to be said about cushions. One of the very latest novelties was seen on a couch of the Louis XVI. period. It was so made that the satin covering seemed to have been turned down at one corner, showing on the plush surface below an embroidered coronet. In this country a monogram of course would take the place of the crown. The flap that turned back was loose and faced, so that it could be put into place again. The rest of the surface was of figured damask left plain. A charming effect could be made by using a heavy silk of a solid color, such as a sage green, for the covering, and lining the flap and space under it with white satin, on which the monogram could be worked in gold. As the head need not touch this corner, it would not be injured by use, a consideration never to be forgotten. Such a cushion should be finished on the edges by a heavy cord, not a frill. An oblong cushion is better than a square one.

One of the few fads of fashion that has survived the constant changes of many years is the popularity of denim ("butcher's linen") in the furnishing of the house. It is useful, lasting, and cheap. No longer confined to the old blue, it is seen now in a variety of colors and shades. It is used for carpets, portières, wall-covering, table-covers, cushions, and in one of the stores we recently saw a chair covered with it. Two shades of blue, the two sides of one kind are used, and instead of a gimp a broad white cotton braid is fastened on with brass nails. Sometimes serpentine braid is used, and is put on in a border pattern. The effect is excellent, and there is no material more suitable for the nursery or bedroom, as it is so cheap that it can be easily renewed. Denim, too, can be ornamented in any of the numerous ways. It can be stained with dyes, painted with tapestry colors, embroidered with white or colored silks or linens, which should, however, be coarse; it can have a stencil-like pattern cut out of it, and the spaces left open or filled with transparent colored materials; heavy stuffs can be applied on it—in fact, almost anything can be done, for it is so strong in texture and quiet in color that it can support any style of decoration. S. J. RUSSELL.

FOR the information of our readers interested in the matter, we would say that the name of the lady (referred to last month) who makes up neat little albums of beautifully pressed flowers is Kate Miller, and her address is Lewisburgh, Pa. The price of one of her unique volumes is \$1.50.

THE interesting picture by Herman F. C. Ten Kate, "Episode from the Eighty Years' War," which Messrs. A. Preyer & Co. had on exhibition at their galleries in New York, they inform us has recently been sold by their firm in Amsterdam to the Queen Regent of Holland.

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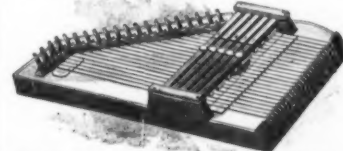
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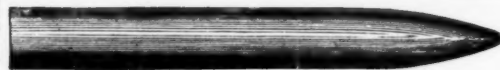
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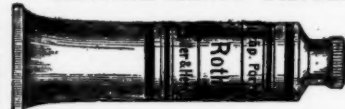
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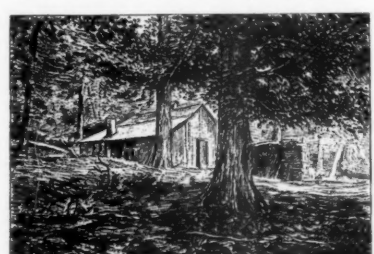
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